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P 89

no. 4

THE PRACTICAL PHOTOGRAPHER

(LIBRARY SERIES)

EDITED BY REV. F. C. LAMBERT, M.A.

• NUMBER 4 •

The Pictorial Work

of

Alex. Keighley,

F.R.P.S.

**Titles,
Mounts,
Trimming,
Frames,
Gilding,
Etc.**

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Bromide

Competition Awards.

77 Illustrations.



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Contents of Our Next Number.

The fifth number of the present (Library) Series of *The Practical Photographer* will deal exhaustively with **P.O.P.** in its various forms.

This number will contain several choice examples of the fine Pictorial work of **F. H. Evans**, together with numerous practical articles by eminent authorities and experts.

This number will contain numerous special illustrations (*Ready Feb. 1st.*)

Our Sixth Number will deal exhaustively with the all-important subject of Development, Developers, etc. (*Ready March 1st.*)

Other Numbers. We are now actively engaged in the preparation of future numbers, dealing with **Hand-Camera Work, After-treatment of the Negative, Platinotype, Retouching, Architecture, Carbon Process, Portraiture, Landscape, Gum-bichromate, etc.**

Intending Contributors.—An Invitation.

The Editor will be pleased to carefully consider contributions connected with any of the above subjects.

For hints, instructions and suggestions to intending contributors, see page iv. of this number.

Previous Numbers.

Number 1.—Six choice examples of Pictorial Work by **A. Horsley Hinton. Bromide Printing**, Toning, Clouds, Moonlight Effects, etc.

Number 2.—Eight choice examples of Pictorial Work by **Colonel Gale. Bromide Enlarging**, and Enlarged **Negative Making**, etc.

Number 3.—Eight choice examples of Pictorial Work by **Will A. Cadby. Lantern Slide Making**, Toning, Cloud Printing, Colouring, etc.

Our Next Junior Salon, Mounting Competition, Print Criticisms Awards, Bromide Printing Competition Awards, Print Criticisms, New Apparatus, Materials, Reviews, etc., etc. See page iv.

Notice to Correspondents.

Will Correspondents, Querists, and Senders of Prints for Criticism, please let us have their communications before the *15th of each month*, so that we may do our best to reply in the succeeding number.

Spring Junior Salon.—25th March!

The last day for receiving prints for our Spring Junior Salon is *The 25th Day of March*. A Special Coupon will be found in the March number. Prints may be of any size, subject, or process, mounted or unmounted. Technical as well as pictorial merit will count. Further details in our next issue.

Criticism of Prints.

It is our intention to make the criticism of prints a special feature in our pages. The Editor will give his personal careful attention to this matter, and will aim at making every criticism a practical, interesting, and instructive object-lesson. By paying attention to the hints thus given, often a poor print may be improved and a good print followed by one still better. In order to encourage readers to take great care in the preparation of the prints they send us, we shall offer **Three Prizes of Five Shillings** each for the three best prints sent in each month. The winning prints will not be returned:

To meet the convenience of those readers who are preparing prints for special dates (exhibitions, etc.), and cannot conveniently wait for printed criticism in our columns, we have arranged that readers may send us one, two, or three prints with the usual Print Criticism Coupon and a few of 2s. 6d. for each print sent. Within a week the prints, accompanied by a type-written criticism, will be returned to the sender. The return postage must be prepaid in the usual way as in Rule 5. The special fee, 2s. 6d., should be sent in a separate envelope, with name and address of sender, and *not* with the prints for criticism.

Hints for Intending Contributors.

The Editor will be pleased to carefully consider MS. bearing on any of the subjects announced. Preference will be given to MS. characterised by the following features:—

1. New or little known methods; formulæ personally tested.
2. Short sentences and simple language, with diagrams when needed.
3. Brevity so far as is consistent with clearness. The first and last pages of the MS. should bear the sender's name and address. The approximate number of words should be stated. Contributors may, if they please, send a brief outline or synopsis of their proposed contribution.

The Editor cannot undertake any responsibility whatever in connection with MS., but if stamps are sent for return postage, he will endeavour to return as quickly as possible any MS. not accepted for publication. MS. should reach the Editor not later than **six weeks** before date of publication.

Intending contributors will also find that it saves themselves trouble if they will send to the Editor an *outline* of their proposed communication at the earliest possible date, so that arrangements may be made to avoid overlapping by two or more contributors saying the same thing. In this first communication any proposed diagrams may be merely rough sketches.

In general it is well to put any drawings or diagrams on separate sheets, and not interpolate them with the matter.

The MS. pages (which may preferably be typewritten) should have a clear margin of quite an inch left blank along the left hand side of the page.



This Coupon Expires February 1st, 1904.
THE PRACTICAL PHOTOGRAPHER. COUPON No. 7.

Prints for Criticism.

RULES.

1. Write legibly, on one side of the paper only.
2. Put your name, address, and a number on the back of each print.
3. Do not send more than three prints with one coupon.
4. State the *Month, Hour, Light, Plate Speed, Stop, Exposure, Developer, Printing and Toning* process employed.
5. If prints are to be returned, a stamped and addressed label or envelope *must* be sent.
6. The Editor reserves the right of reproducing any print sent in for criticism.
7. Prints should be addressed :—THE EDITOR OF "THE PRACTICAL PHOTOGRAPHER" (Print Criticism), 27, PATERNOSTER ROW, LONDON, E.C.



THE PRACTICAL PHOTOGRAPHER. COUPON No. 8.

Mounting Competition.

Name

Address

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Mounting Competition.

A Silver Medal, Bronze Medal, and Certificates will be placed at the disposal of the Judges.

1. This competition is designed to direct the attention of readers to experiments in connection with mounting, titling, etc. Marks will be given for successful examples of any of the methods contained in this number; or any useful modification; or any other helpful methods of preparing the picture for exhibition.
2. Prize Winning Prints will not be returned. Others will be returned *if* a properly stamped and addressed envelope or label be sent *with* the prints and coupon in this number.
3. Each print should bear its title and name of producer, and be accompanied by a legibly written brief description of its preparation, viz. : Exposure, Developer, Toning Process, Brand of Plate, Light, etc., etc.
4. Competitors may submit one or two (but not more) prints with each coupon. Two prints from the same negative may be used to illustrate ordinary and artistic mounting, see Figs. 8 and 9.
5. The Editor reserves the right to reproduce any print sent in to the competition.
6. Prints may be sent in any time not later than January 31st, 1904, addressed :—

The Editor of *The Practical Photographer*,
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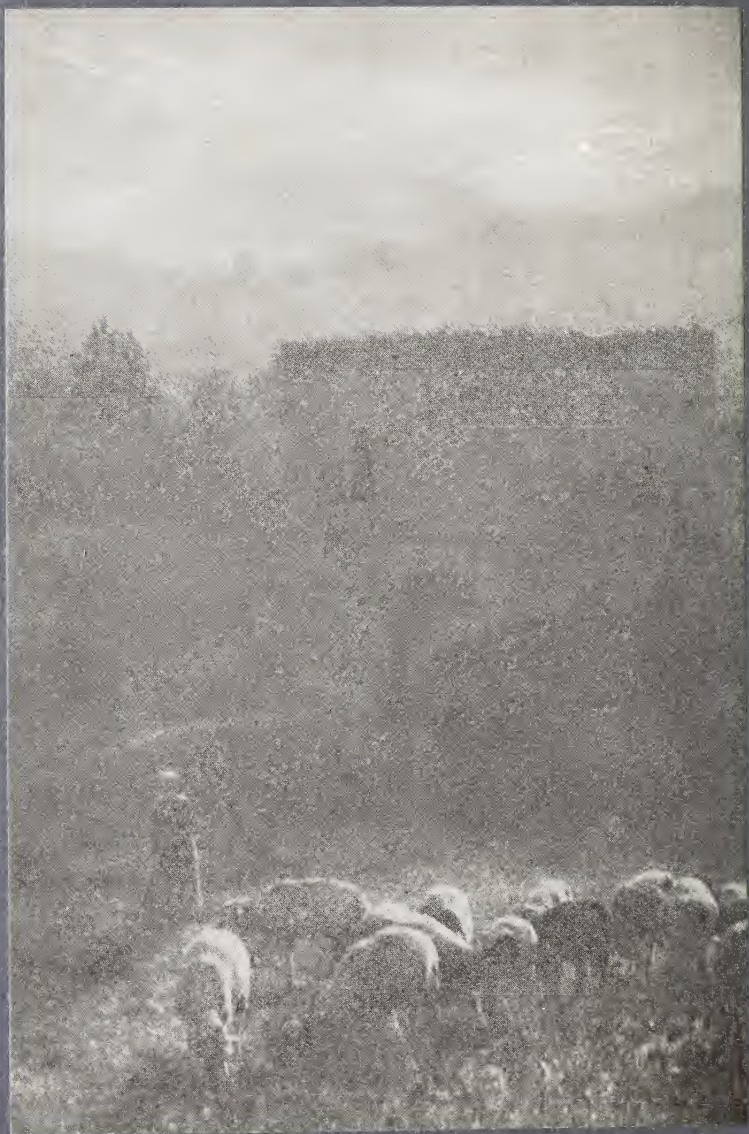
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PEACE.



THE PRACTICAL PHOTOGRAPHER.

Library Series.

No. 4.

The Pictorial Work of Alex. Keighley, F.R.P.S.

By THE EDITOR.



R. KEIGHLEY'S work has special claims upon our interest, seeing that few, if any, front-rank workers of the present day have acquired this position in so short a time.

A countryman born (whose ancestors for many generations have lived on the same soil) and himself a country dweller by election, it is hardly to be wondered at that his work shows an intimate knowledge of the more subtle phases of Nature's face. But, curiously enough, this artistic tendency did not prominently manifest itself in the earlier years of his life. In fact, it was to a study of what is commonly called Natural Science, *e.g.*, Geology, Botany and Zoology that his early years were devoted, his inclinations at this time tending towards the medical profession—and to this day the progress of the exact sciences retain something of its former interest. Nevertheless, with gathering years it is towards the artistic rather than the scientific side of nature that the stream is more and more strongly trending.

Like so many prominent photographers of to-day, Mr. Keighley was a sketcher from Nature before

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the camera was taken in hand—but the interest of the latter process of pictorial expression has largely displaced the earlier and slower method. Into all his work is infused an enthusiasm which results in a thoroughness so characteristic of the county which gladly claims him. He has a practical acquaintance with many photographic methods and processes. The early scientific training has begotten a fundamental grip of the why and wherefore. At the present time he works with equal facility and success both the carbon and platinotype processes. His original negatives are chiefly of the modest quarter-plate size, taken with lenses of foci varying roughly from five to ten inches. These small negatives are used to make positive transparencies of 12×10 or some such size. These in turn are used for making 24×20 negatives. It is from these that most of his exhibition work is produced. For the making of these enlarged positives and negatives daylight is generally used. With regard to the class of subject engaging his attention, we see from all the reproductions accompanying this note that the human interest has an important place. His earlier work, of which a typical example is given, might be called figure studies. But as time goes on the tendency is to make the figures take a more subordinate place—and become secondary factors in the general composition. With these thoughts in mind one can well understand the influence that the work of such well-known men as Sutcliffe, Gale and H. P. Robinson have had on our artist. His later results enable us to understand something of his freely acknowledged admiration of the great painters, Millet, Corot, Joseph Israëls and, last but not least, Turner, whose pictures are so very often characterized by a subtle touch of human interest.

Mr. Keighley, with not a few other leading photographers, feels that the right direction for the would-be-pictorial photographer to work in is towards greater simplification and breadth of general effect. The painter commences with a blank canvas and adds bit by bit. The photographer commences with an *embarras de riches*, and finds pictorial salvation by reducing his luxuries one by one until



A THORN IN THE FOOT.



THE PICTORIAL WORK OF ALEX. KEIGHLEY, F.R.P.S.

he has attained to the irreducible minimum of the essential factors to tell his story or convey his impression.

Perhaps it is not very profitable to attempt to ticket photographers as impressionists or realists or other-"ists." But it will probably be agreed upon by those who have kept note of Mr. Keighley's exhibition work during the last two or three years that his tendency is to develop along the lines commonly called impressionism or idealism, *i.e.*, the revival of a memory—the suggestion of an idea rather than the recording of a fact. It is, however, no easy matter—were it a profitable effort—to draw any hard and fast line separating the regions of fact and fancy, or the idealist from the realist.

One result of that thoroughness above mentioned is exemplified by the care with which the titles of his pictures are thought out. His preference being for shortness and simplicity, for example, "Peace" or "Adieu." Another is the choice of a suitable frame: and here he follows the example of some of our great painters and designs his own frames and has these designs rigidly carried out.

On another page may be found some wise words of sound advice from Mr. Keighley's own pen on such subjects as choice of mount and frame. These hints should be carefully studied, for they give us some insight into his methods of work, and show how he spares no pains to make all parts of his picture, including mount and frame, one harmonious whole.

The works herewith reproduced are annotated in their chronological order.

1. **"A Thorn in the Foot."**—The general style of this interesting little figure study shows us how greatly Mr. Keighley was at one time influenced and stimulated by the widely popular work of the late H. P. Robinson. The picture which appeals to us by reason of its telling a story or depicting an incident, is highly characteristic of English art. Indeed, one may say that in no other country has this class of work been so well done or widely received. We English are, of course, not alone in genre pictures, but so far as dealing with the daily

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life of the humbler classes England and Scotland, perhaps, stand alone. It has been urged that trivial incidents and commonplace people are not worthy or deserving of the attention of great art. The answer is, of course, that it is the artist, not the model or the incident, which makes the art great. Moreover dramatists, poets and novelists have all produced classics based on the trivial incidents of everyday life and lowly station. Turner, the painter, and Ruskin, the poet, have abundantly proved the art of honest toil. This picture has special interest by reason of its being one of Mr. Keighley's earlier works. The general fine technical qualities need no more than a fleeting reference. We here see his method of putting the figure in sharp focus and all else subordinately diffused. The placing of the basket, and tilt of the boy's hat are, perhaps, a little too obviously "arranged" for photographic purposes, and one may be permitted to doubt whether the boy's head, coming in the middle of the sky line along the bush edge, is the best possible. But be these criticisms sound or unsound, it yet remains beyond question an interesting and instructive example. Work of this class happens by chance to be somewhat out of fashion just now. But that it has sterling qualities one need not doubt, and it would be anything but a surprise to find a general return to it at no very distant date.

2. "**Flowers of the Field.**"—In this work we get an early hint of the artist's keen appreciation of wild nature. It is a bold but successful attempt to deal with a difficult subject, viz., a large number of small light objects. However, by subduing the figure, middle and extreme distance, that spottiness which nine out of ten photographers would have produced from this subject, is here skilfully avoided. The placing of the figure in the picture space is a valuable object for the student. The broad massing of light and shade should also be noted.

3. **Evening.**—No little taste is here shown in the cunning adaptation and artful adoption of the shape of this picture. The reader, however, only

Flowers of the Field.



sees in the reproduction a portion of the general effect. For the complete work one should see the picture in its frame. By a much regretted mischance we are not able to carry out our original intention of showing the picture in its specially designed frame. The reader will observe the picturesque effect of relief given to the figure by the front lighting. Simplicity of form and line is admirably exemplified. The sentiment of calm evening is well upheld by the peaceful pool reflecting the mid-distance landscape; although in general artists are agreed that duplication such as we get by an image and its reflection is more often a source of weakness than strength in a composition.

4. **"In an Old-world Garden."**—Here again we have another echo of the artist's love of nature. Note the glorious profusion of flowers on all sides—wisely let grown as Nature and not as man usually orders things. The daintily dressed and gracefully poised figures are in happy accord with the poetry of the scene. No little skill and taste is shown in this apparently quite simple composition. Yet it would have been more than easy to have produced an awkwardly "liney" composition by shifting the camera only a foot or two. We here see an advance in method of treatment. Detail is sacrificed to general effect, and the result fully justifies the procedure.

5. **"Grace before Meat."**—This, in the present writer's opinion, is certainly one of Mr. Keighley's most successful results, although it is now four years since it was produced. This work well exemplifies the truth of our previous assertion that the simple incidents of life *may* be poetically treated. The general picturesqueness and harmony of the whole scene at once impress us with a feeling of pictorial truth. Note the strength of chiaroscuro coming from the maximum contrast in the figure, the highest light of the cap and near deep shadows of the body united by the half-tone of the face, properly hold our chief attention. The open hearth and high-backed chair are both duly subordinated despite their picturesque interest. The value of the

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dark object at the left margin and a light object at the right margin should be noted. The general sentiment of simplicity of dress, furniture, arrangement in form and line are admirable. The title exemplifies several points dealt with on another page of this number.

6. "**Ploughing in Tuscany.**" — This example carries us a step further along the path of suppression of detail. The question now arises, "Is it wise to go any further than this?" There come a time when the eye is relieved by the suppression of the greater part of the detail of the ordinary photograph, but if this stage is passed it may happen that the eye seeks for more rather than less detail. If we read Mr. Keighley aright, this and the next picture, "**Peace,**" are to be regarded as poetic suggestions quite as much as, if not more than, pictorial presentations. Here we have a Corot-like scene where human toil is treated in a manner so as to suggest that it has a symbolical meaning. An echo of human activity and life.

7. "**Peace.**" — This picture poem is in some ways the counter part of the previous one. Here is a pastoral scene of calm, quiet, restful peace. After a day of moil and toil, of wringing from the earth by the sweat of the brow the bread of carefulness, there comes on the grateful evening shades a welcome time of restful peace. At our feet "the nibbling flocks do stray," fearless and free. Beyond them stands a strong-built tower telling of days happily now gone by when war was echoing through the land. But men are now grown kindlier, and the warlike building no longer needed falls into picturesque decay in the welcome days of peace. Further beyond still we see the curtains of night slowly closing round the dying day. It is an hour of quiet welcome rest. The last glimmer of daylight touches the shepherdess and her flock. In a moment she will gather them to the fold and all the world will be hushed in peaceful sleep.



EVENING.



Practical Instructions about Trimming and Mounting.

By C. H. HEWITT.



As a rule, a photograph requires to be trimmed before any mounting or framing is begun. The exceptions are, for instance, when prints are masked or when it is desired to obtain some special effect by showing the border or edge.

Trimming Tools.

For cutting I use a firm bladed pocket knife. A steel straight edge and hard-wood set square are required. For small prints in *quantities* a glass cutting shape may be used. For cutting, a pair of paperhanger's scissors is useful. The print, however, may be laid flat on a piece of straw board, hard wood, a sheet of zinc or glass, and the cutting shape placed in position on the top, a knife being passed round the shape to cut off the edges of the print. Large prints are best trimmed with a knife and steel straight edge.

Zinc Shapes for Ovals.

For ovals and circles the cutting shape is usually a sheet of zinc (as thick as a halfpenny), having the correct size and shape of opening made in it. This may be cut with a fret saw and finished off with a fine file. The dealers will supply any size or shape to order. For cutting ovals a wheel trimmer with a small pivoted wheel is necessary.

Guillotine.

The guillotine trimmers are useful if large enough, but the toys made for quarter-plate prints are not very serviceable. Two cardboard angles (see Fig. 33) are laid on the print and moved about so as to show more or less of the picture until it is seen just how much must be

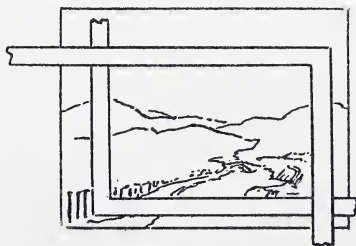


Fig. 33.

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removed. The position is then slightly marked with pencil.

Trimming. The bottom of the print is trimmed first, laying the steel straight edge upon the print and cutting clean across with the knife on that side of the straight edge away from the centre of the print.

Fig. 34.

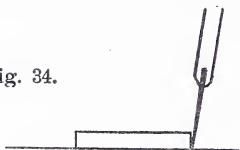
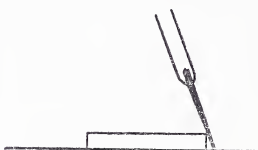


Fig. 35.



How to hold the Knife.

Care should be taken to hold the knife with its point into the corner made by straight edge and print, as in Fig. 34. If held as Fig. 35 the knife is in danger of catching on any slight roughness of the edge of the steel rule, and running up, to the damage of either print or fingers. In addition to this risk the knife, held as in C, will give a bevel to the print, and unless held at exactly the same angle during the whole of the cut will not trim a perfectly straight edge.



Fig. 36.

To ensure Parallel Edges.

Having cut the bottom edge, the opposite or top edge must be trimmed next. Loosely curve the print width-ways (Fig. 36), getting the two ends of the cut edge at *m* coincident, and nick with the knife point through both thicknesses of paper at the previously determined point, say at *n*. Then lay the print flat again and adjust the rule so that the cut passes exactly through these two nicks. The top will now be trimmed perfectly parallel with the bottom.

Square corners.

To trim the ends square lay the wooden set square on the print and the steel straight edge against it. The set square ensures a right angle, while the steel

INSTRUCTIONS ABOUT TRIMMING AND MOUNTING.

gives a hard edge to cut against. The opposite end may be trimmed in exactly the same way. If the trimming has been carefully done the print will be perfectly rectangular, and the edges straight from corner to corner. Large glass cutting shapes are apt to give slightly curved edges just at the corners (see Fig. 37).

Seascapes, Architecture.

perpendicular appearing so in the print. In upright architectural prints it is better to commence with one of the long sides, trimming by a principal upright line. Take care, however, that it is a line which was upright in the subject.

In our English cathedrals many lines are out of plumb. When exposing note the truly perpendicular and trim by them subsequently.

Trim freely.

Make it a rule to trim down regardless of the original size of the plate until the best proportions have been obtained and all the unnecessary parts cut off. A part is often greater than the whole. If an isolated bit of dark or light comes on the edge it is better trimmed off. The margin should not attract attention. The essential parts of the picture should reasonably fill the print, and due regard should be had to the decorative effect produced by the principal lines and masses in the space enclosed by the edges of the print.

Examples.

In the pair of examples given note the trimming of the prints. An ordinary subject has been selected. In Fig. 8 we find the perpendiculars are not perpendicular, but lean to the right. A patch of sunlit wall on the extreme right-hand edge attracts undue attention, and also a light patch in the immediate fore-

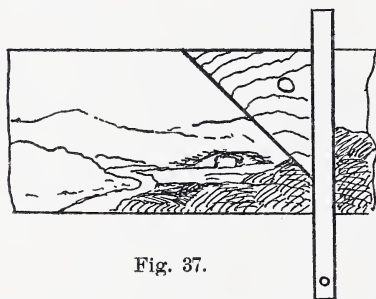


Fig. 37.

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ground, both carrying the eye to the margins of the print. In Fig. 9 the print is trimmed so that perpendiculars are true. A piece cut off the right-hand side removes the light patch and at the same time brings the distant end of the nave more to the side, avoiding a too symmetrical composition. In the same way cutting off a strip of foreground removes the white patch and some uninteresting space as well, and gives the ground a more level appearance.

Materials for Mounts.

Anything may be used for mounting a print upon which is flat and suitable in colour and texture. Wooden panels, opal or plain glass, cardboard, canvas or other fabric strained on a frame or laid on cardboard, vellum, and various papers as Whatman, Creswick, Van Gelder, Japanese vellum.

Adhesives.

There is a wide range of available mountants. Our choice depends on the kind of print and mounting adopted. Pastes suitable for mounting any print on board or stretcher are supplied by the dealers. If kept well corked these are always ready for use. Gelatine forms a good mountant, is easy to make and only requires melting in a water bath each time it is required. For mounting prints by the edges only glue or seccotine (fish glue) are both useful. The glue should be good, clean Scotch glue, and made about the consistency of thin cream and used hot.

Gutta-percha.

Gutta-percha tissue may be used. It is placed between the print and mount and softened in that position by the application of a warm iron, a piece of clean paper being laid over the surface of the print. This mounting is not very durable.

Indiarubber.

Indiarubber solution is sometimes used, but as the rubber ultimately perishes is not to be recommended.

Shellac.

Ordinary shellac dissolved in methylated spirit forms a good mountant for prints which it is desired to place on thin mounts and to preserve perfectly flat. The solution should be as thick as good cream.



Ploughing in Tuscany.

INSTRUCTIONS ABOUT TRIMMING AND MOUNTING.

Wet and Dry Mounting.

The methods of mounting may be roughly classified as *wet* and *dry*. In wet mounting the prints are first soaked in water (after trimming, of course), and then laid on a sheet of glass or on a piece of waxed paper face downwards so that the mountant may be applied to the back. If many are to be treated of fairly uniform size they may be laid together, face to back, and the superfluous water gently pressed out with a roller squeegee. The mountant is brushed over the back of the top print with a soft hog-hair brush of suitable size. One corner of the print is then carefully raised with the point of a blunt penknife, the print lifted gently from the pile with the left-hand finger and thumb, taking care not to touch the extreme edge, or the adhesive will be partially removed from that particular place. The knife is then laid down, and the opposite corner taken hold of with the finger and thumb of the right hand, the print being face upwards. The pasted print may now be held over the mount, nearly but not quite touching, and when in almost the correct position it is slightly lowered in the middle until the two corners not held by the fingers touch the mount. If the position appears nearly or quite correct the other two corners may be dropped. The wet print may then be slightly slid on the mount, if necessary, until exactly in place. Starch and paste have the advantage over gelatine in that the print slides easier into its exact place.

Rubbing Down.

To press the print close to the mount two methods may be used. If a platinotype, a sheet of clean blotting paper may be laid over the print and a roller squeegee passed over.

Sponging Down.

In the case of papers with a sticky surface, *e.g.*, bromide or P.O.P., it is usually better to gently sponge the print into perfect contact with the mount. The sponge must be free from grit and used gently. Carbons, and especially double transfer prints, need *very* gentle sponging or the surface will be rubbed off the support.

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Accurate Placing.

With regard to getting the print truly on the mount, absolute certainty may be ensured by marking the mount with the cutting shape, passing a pencil lightly round. This line is covered by the print which has, of course, expanded a little each way on being wetted.

Dry Mounting.

The print is laid face down on a piece of clean paper, firmly held in position, and paste is brushed over the back as quickly and evenly as possible. Then before the moisture of the mountant has expanded the print it is laid in position on the mount, and a piece of white blotting paper placed on the top. A roller squeegee is now used to rub it down, using steady but sufficient pressure. The mount may be previously marked by means of pencil dots showing where the corners of the print come. In dry mounting the cockling of the mount is less, though not quite absent.

Dry Mounting, with Pressure.

Another form of dry mounting, useful where large numbers are to be done, consists in brushing the backs of the prints with an aqueous solution of a soft and easily soluble sample of glue or gelatine. If the prints are enamelled, this may be brushed over the backs while the prints are on the enamelling glasses. When dry and stripped, each print is trimmed, the face of the *mount* sponged over with luke-warm water, the print laid in position, and the whole passed through a rolling press with considerable pressure. Perfect contact and adhesion are ensured with no cockling.

Mounting by the Edges.

When prints have to be mounted on Japanese vellum or other papers, it is usual to attach them by the edges alone. Care must be taken to have sufficient adhesive to cause the edge to stick all round, but there must not be too much, or it will squeeze out and give a messy edge. Hot glue is serviceable. Experience will soon show how much must be applied. Use a small hog-hair brush, and apply the glue for only one-eighth of an inch all round. This must be quickly done and the print at once placed



IN AN OLD-WORLD GARDEN.



INSTRUCTIONS ABOUT TRIMMING AND MOUNTING.

on the paper precisely in the right place. No adjustment is possible. Lay on the top a sheet of clean plate glass heavy enough to press the two into contact.

Shellac Mounting.

An alternative method of mounting on paper is by means of the shellac solution previously mentioned. The trimmed prints, quite dry, are laid face down and brushed over the backs with the thick solution of shellac, applied evenly with a hog-hair brush. This is allowed to dry. The print is then placed in exact position on the paper mount, a sheet of clean paper superimposed, and a hot iron passed over it two or three times. The heat causes the shellac to melt. Contact and adhesion are perfect.

Mounting on Strainers.

I have mentioned canvas on a strainer or frame as a mount. This is more generally used for very big enlargements, being cheaper than the large sizes of thick mounting board, and for photogravures and similar prints which have a plate-mark, the fabric giving slightly and preserving the plate-mark; whereas a more or less rigid surface like cardboard flattens this down. The print, photogravure or enlargement should be laid face down and pasted thoroughly on the back, allowing it to lie until limp. The canvas strainer is then laid on the print and the two are pressed into contact from the back of the strainer. To press the edges a stout paper-knife or table-knife, very blunt and smooth at the point, is used between the canvas and the frame.

Surface of Mount.

In determining what the print shall be mounted upon, there are several points to be thought of. First, the texture. Do not mount a tiny print with a very smooth surface on the roughest of papers. Very rough papers are best adapted for large prints. A rough print may be placed on a smoother paper and *vice versa*, but the contrast should never be so great as to call attention to either roughness or smoothness. Particularly do not stick a thin print on to very rough paper. The roughness shows through the print unpleasantly. If the combination is desired attach the print by the two top corners only.

Tone.

I use this term to indicate the darkness or lightness of the mount. A print may be helped by the mount very considerably. If rather light do not place it on a black or very dark mount. It will only look like a light patch. If strong and dark a light mount will make the shadows heavy; while a dark one will make them appear luminous and transparent, if they have any detail at all. Where prints have a fair scale of gradation the lights or the darks may be accentuated as desired, by choosing an opposing mount, a dark mount forcing the high-lights and so on.

Colour.

This is not to be confused with the "tone" or degree of lightness or darkness. When the whole of the mount is of one colour, it is better of a neutral shade. This may harmonize or contrast with the print. Thus a brown carbon on a brown mount gives harmony, while a brown print on bluish grey, or bluish green gives contrast. When mounts are built up of tinted papers more pronounced colours may be introduced, but the more complex the mount the greater the skill required to produce a good effect.

Built-up Mounts.

Any pronounced colour should be merely a narrow band. A great variety of papers may be had and a complete set of pieces, 8 in. \times 6 in., should be kept and various colours tried until the correct ones are obtained. The width of each band may be determined in the same way, by experiment. The print should be laid on a sheet of the paper, the two top corners having a touch of gum or seccotine applied not quite at the edge. A sheet of plate glass may be laid on the top to press flat and keep the print in place. After a few minutes the outer margin may be trimmed to size with the knife and straight edge. Leave, as a rule, a rather wider margin at the bottom of the print. The whole may then be laid on the second sheet of paper in the same way, again trimming after the adhesive has had time to set. Proceed in this way until finished. Do not use many papers if few will give the desired effect. There is no merit in a number of sheets. Handle the papers carefully so as not to crack them.



Fig. 9. C. H. Hewitt.

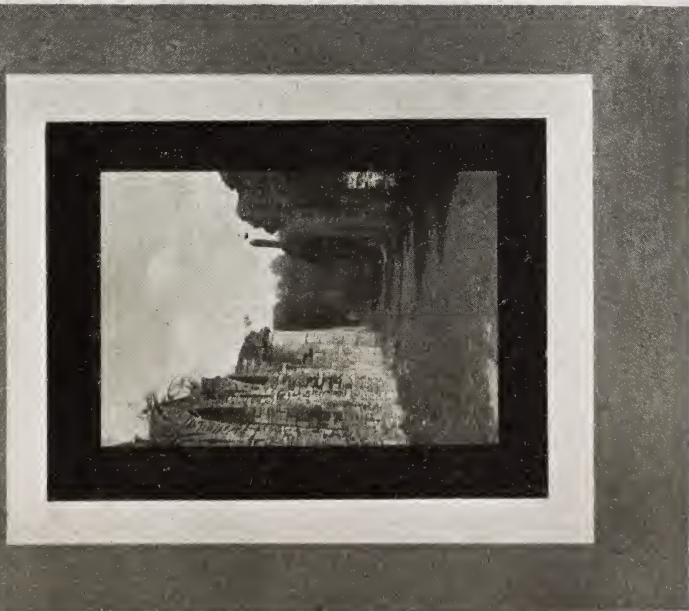


Fig. 8.

TRIMMING AND MOUNTING DEMONSTRATION.

INSTRUCTIONS ABOUT TRIMMING AND MOUNTING.

Referring to the two examples which I have already considered as far as the trimming is concerned, it may be seen that in the mounting of Fig. 8, the print, which is a rather delicate one, full of half-tones, has been placed on a black paper. The result is the shadows appear to lack strength, and the high-lights (particularly the sky) seem too harsh. The blackness of this margin is still further accentuated by the second paper, which is white, and the strength of the contrast causes the print generally to look weak. The margins are too nearly equal in width and too wide for the size of the print. Then the white paper is placed too low on the grey paper. The top and bottom margins are equal, which is seldom desirable. Each step in the mounting of Fig. 9 was taken for a definite reason, and it may be helpful if these are stated. The print was laid on the white paper in order to preserve the delicacy of the sky, and to slightly accentuate the depth of the shadows. For the general tint of the mount grey appeared to be most suitable, but two shades of grey were chosen to avoid monotony and to prevent the whole effect of mount and print from being too grey. A narrow line of white and a narrow line of black, close together, separate the two grey papers. The sharp contrasts are just enough to prevent insipidity. In the other print the black and the white are "shouting at each other," and the print itself has no chance. Allowance must be made for the tendency of half-tone reproduction to slightly grey, both blacks and whites.

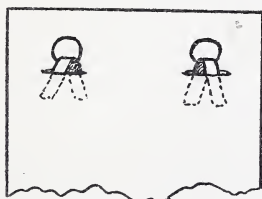


Fig. 38.

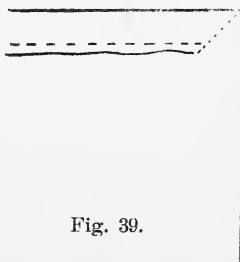


Fig. 39.

Passe-partout. The simplest method of protecting the print from the air, dust and fingers is the *passe-partout*. It is inexpensive and

effective. A sheet of good glass the size of the mounted print, and a sheet of cardboard are required. With a penknife or a half-inch chisel make two slits through the cardboard as shown in Fig. 38. Pass a piece of stout tape through a ring and the ends of the tape through the slit, and paste or glue the ends down on the other side. When dry lay the print on the cardboard and the well-cleaned glass on the top of the print. Now, cut some strips of tough paper of the suitable colour (bearing in mind that these strips are virtually the frame), about two inches in width, two the length and two the width of the picture. These are to be well pasted till limp. They are then applied in the same way as binding strips to a lantern slide, leaving, say, $1\frac{1}{4}$ inches on the back and $\frac{3}{4}$ inches on the front or glass side. Do the two sides first and allow to partially dry. Then with a sharp knife cut the corners to a mitre, Fig. 39, and remove the little three-cornered piece. Now bind the ends and cut these to fit at the corners. When the binding is nearly dry rule a faint pencil line about $\frac{3}{8}$ inch from the outside edge, as dotted in Fig. 39, lay the straight edge on this and with a sharp knife cut through to the glass and remove the superfluous paper. This leaves a clean, straight and even margin all round the picture.



Fig. 40.


Trimming Prints with Bevel Edges.—Many a print is half spoiled, not only by untrue edges, but also by a narrow white bevel edge showing round some dark part. The cause may readily be seen by a glance at Fig. 40 where A shows us the magnified section of a paper print and the bevel edge of the paper. The dark upper line is supposed to indicate the upper edge of the picture. But if we turn the print *face downwards* when trimming, and cut with a *slight* bevel, we get the effect shown in B when the print is mounted in the usual way.



Grace before meat.

The General Principles of Mounting.

By REV. F. C. LAMBERT.

OME photographers seem to be under the impression that they can go to a shop and select some one kind of mount that will do equally well for any and every kind of picture, irrespective of its size, colour, subject, printing process, etc. Things which are supposed to serve many different purposes seldom do any one of them well. In the choice of a mount we have many factors to consider.

Size.—In general the size of the mount should be larger or smaller as the picture is large or small. But a small picture can bear a relatively larger mount margin than can a large one. For example, we may easily imagine a small 4×3 print looking well with a mount margin about 3 inches above and below, and 4 or 5 inches at each end. If now we enlarged this 4×3 picture to 16×12 , and enlarged our mount in the same proportion, *i.e.*, 12 inches above and below, and 16 or 20 inches at the ends, we should at once feel that in the latter case the mount was too large for the print.

Proportion.—The proportions of the length and breadth of the mount affects the *apparent* length and breadth of the print. The following general principles should be observed:—Increasing the mount space apparently dwarfs the picture generally. Increasing the space at the ends more than above and below tends to apparently draw out the horizontal proportions of the picture. Thus in Fig. 41, A, B, C, D, we have diagrams where the supposed mounted picture in all four cases is the same size, but the mounting different. The space *above* the picture is the same in all four cases. The longer

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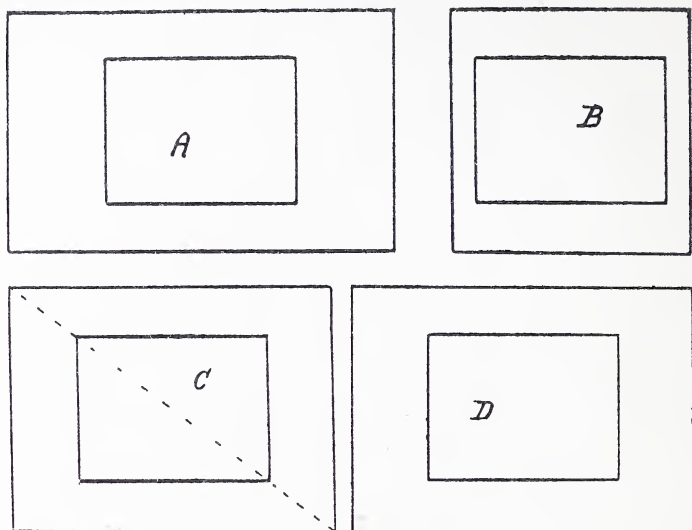


Fig. 41.

end spaces in A make the picture look smaller, but longer than in does in B. In B, the narrow end spaces tend to make the picture look more nearly a square. Note that in B our mount is very nearly square. In C, the mount and picture are the same proportion. Thus if the pictures be placed centrally they both have a common diagonal. This is seldom quite satisfactory, as it gives us four corner points in a straight line. In D we have a better arrangement. The lower space is very slightly greater than that above, and the end spaces are slightly greater than in C, thus avoiding the row of corner points.

Surface.—Here contrast effects have to be taken into account. A smooth print on a rough mount tends to accentuate each surface character, so that a rough print may appear to be rougher than it really is if on a smooth mount. Great differences of surface texture are seldom desirable, as they are apt to attract attention.

Colour.—Here again the underlying principle is a matter of contrast or complementary colour effect. In a good diffused white light place a sheet

of orange and another sheet of green paper. On each coloured sheet lay a piece of clean white paper. Roll up a couple of sheets of brown paper to form two tubes. Place one tube to each eye and stand so that you may with one eye see the white paper and orange mount only, and with the other eye see the white paper and green mount. In a few seconds the white on orange will assume a slight greenish tinge, and the white on green a slight violet tinge. Thus each coloured paper tends to make the white paper upon it assume a colour complementary to the colour surrounding it. If then we have a print with a slightly yellow tinge, we should *not* put it on a blue mount, because the colour of the mount would make the yellow tinge seem yellow-*er*. If, however, we put this yellow-tinged print on a yellowish brown, by force of contrast it becomes lighter and less yellow also. Hence a mount of greenish hue tends to make a light print look warmer-coloured. All bright-coloured mounts are to be avoided; first, because of their tendency to attract attention away from the picture, and secondly, because of their complementary colour suggestion. The same principles of colour contrast will also apply when using mounts made up of several different tints.

Tone.—By this term is meant the light and shade effects. In Figs. 10, 11, 12 and 13 we have diagrams representing the same picture on four different mounts. The lighter part of the graduated bit of picture may be taken to represent sky, and the darker part some foreground, dark object, etc. In Fig. 11 we place our picture on a mount very nearly white, and in Fig. 10 on a nearly black mount. The dark mount of Fig. 10 makes our sky look much lighter than in Fig. 11. But in Fig. 11 our dark foreground comes out much stronger. In order to compare the corresponding portions of the picture part, one should view both with the same surroundings. This may easily be done by cutting two small holes in a sheet of brown paper so placed that the holes come over corresponding parts of the picture.

In Figs. 12 and 13 we mount the same print on light and dark grey papers. In Fig. 12 the picture is

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surrounded by a narrow band of light grey with a darker outer tint. In Fig. 13 the arrangement is reversed.

The general effect of Fig. 12 is that we seem to get a picture where the lights are more important, while in Fig. 13 the opposite effect is produced. This effect is due to a larger part of the mount being dark in the former and light in the latter case. But at the same time the effect of the narrow borders must be taken into account. The light border accentuating the darks, and the dark narrow band having the opposite effect, of course. By greatly reducing the width of the inner tint or border this effect is lessened until it becomes only a separating band.

Fig. 18 will also serve to illustrate the practical application of some of the principles here mentioned.

Ornamentation.—This is one of the most difficult operations to perform successfully, because each print requires a different treatment, and unless the worker is sure of his ground he had better refrain entirely.

Placing.—This topic more properly belongs to the general subject of composition. One or two points only can be mentioned here. In the charming figure study, entitled "Reflections," facing page 4 of *The Practical Photographer*, No. 3, the picture is placed slightly nearer one margin of the plate mark than the other. This was done to aid the effect of the suggested movement of the figure forwards. The picture itself also is a little nearer one side than the other side of the page. This again aids the desired effect.

In Fig. 18 of the present number the figure is not quite centrally placed on the mount, and the surrounding bands are purposely not quite equal in width. In general the effect gives us more space on that side towards which the approaching figure is going. This helps the general effect of advance. The student should also study the "placing" of other pictures in Nos. 2 and 3 of the present series.

Fig. 11.



Fig. 10.



Fig. 13.

Fig. 12.

F. C. L.

CONTRAST EFFECT OF MOUNTS.

A *B* *C* *D* *E* *F* *G* *H*

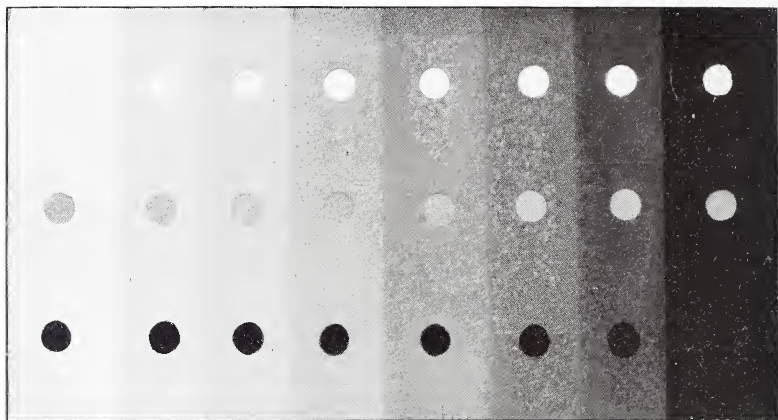


Fig. 14.

F. C. L.




Fig. 15.

Will A. Cadby.

Maxims about Mounting and Framing.

By ALEX. KEIGHLEY.

 PICTURES small in size or of delicate tones are, as a rule, improved by suitable mounts, but large pictures, especially those of a strong and decided character, are better framed close up.

According to the delicacy or strength of the subject and treatment, so the frame should be correspondingly light or heavy.

A small picture should have a relatively larger mount, but it should be borne in mind that a small picture on a large mount will dwarf the apparent size of the former. Absolutely white or black mounts should rarely be used.

A dark mount should be used for pictures of deep tone, in which it is desired to emphasise the high-lights.

A light mount is best for pictures of delicate tones, in which it is intended that prominence or force shall be given to the smaller proportion of darks.

Tones of medium tints are best employed to surround subjects in which it is required that prominence shall be given both to the high-lights and deep-darks.

As the purpose of a mount or frame is to isolate it from its surroundings, the colour of the mount should not so closely approximate to that of the print as to blend with it in any part in an indistinguishable way.

It should be remembered that the glass of the frame, not being absolutely transparent, will slightly degrade in tone both mount and picture.

The colour of the mount or frame should harmonise with the picture. This may be secured either by (1) a harmony of analogy (*i.e.*, a tone of the same or a similar colour), or (2) a harmony of contrast in which the complementary colour prevails.

Strong or crude colours should be avoided in both mount and frame. Quiet or sombre tones of

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grey, green or brown, are generally most appropriate.

If the frame has any carving or enrichment, the details should be emblematic of the subject, or be suggested by it, but they should not in any way be eccentric or so conspicuous as to attract undue attention. Such enrichment should diminish in prominence and importance as it approaches the frame.



Fig. 42.

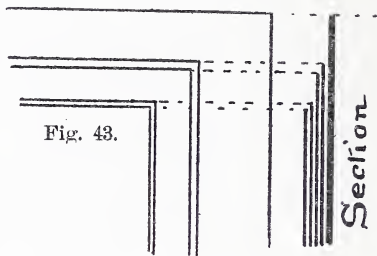


Fig. 43.

Built-up Mounts.—In Fig. 42 we show how the picture and various pieces of mounting paper in this method are fastened together by a narrow strip along the top, so that the various papers may be raised if desired. In Fig. 43 is shown a face view and the corresponding section below. In this instance the picture is surrounded by two narrow and two wider bands. The general effect is similar to that of Fig. 18,

When making these composite mounts it is best to begin with the trimmed picture and its first mount. Fix these together. Put under a sheet of stout glass or zinc for a few minutes until dry enough to handle without fear of shifting. Then trim round the first mounting paper. Fix this to the second paper. Trim this. Fix to the third and so on, working from the print outwards. If the mounts are to be fixed together all over they must all be cut when dry, then damped, then pasted, and all dried together under pressure.

An Instructive Experiment.—Expose a piece of platinotype or bromide paper in strips or steps so as to get a series of even flat tints such as is shown

in Fig. 14. Strip *a* is unexposed white paper, *b* has had a slight exposure, *c* about double that of *b*, and so on to *h*, which is as black as the paper will yield. Now take a circular punch and from a portion of *h* cut out a series of black discs. From strip *a* in the same way a series of white discs, and from some intermediate strip a set of grey discs. Put them in rows as shown in Fig. 14. First look at the row of white discs. We observe that the darker the mount the lighter the white disc seems to be, though we know they are all of the same degree of whiteness. Similarly looking at the row of black discs we might easily fancy that the black disc on *g*, for instance, was grey, as compared with the black disc on *a*. The greatest change, however, is in the middle row of grey discs. Thus the grey discs on *f*, *g* and *h*, for instance, certainly look lighter than those at the other end of the row, *i.e.*, on *a*, *b* and *c*, although we know them to be all the same degree of greyness. Suppose, now, we have a bromide print where the sky is just a shade too dark and we wish to lighten it a little. Then, by using a rather dark grey tint such as *f* or *g*, we may make the sky part *seem* a little lighter than it really is. But, of course, we must not forget that this dark tint mount will affect all the other parts of our picture also.

This diagram also shows us another variation of contrast effect. Each of the mount strips is really an even flat tint, but if we partly close the eyes we shall, for example, easily fancy that the edge of *f*, which is next strip *e*, is darker than the edge which is next *g*. In fact, we can easily imagine these series of strips to represent a portion of a fluted column with slightly concave flutings.



Fig. 44.

Marking Needle.—This is useful for marking the position on the mount that the corners of the print are to take. Snap off the head end of a sewing needle. Then thrust the broken end into a wooden pen-holder employing a rotating movement. (See Fig. 44).

Mounting Papers.

By WILL A. CADBY.



THE art of mounting photographs on various coloured papers requires some thought, and a good deal of practice. The most important thing undoubtedly is to see that the colours selected are complimentary to the prints, and also that they blend with each other. For the securing of this second condition, it is a good plan to use two, or even more different shades of the same colour, showing as lines of various width round the photograph, rather than plunge into the difficulty (and often disaster) of introducing another colour.

It is well, when first buying mounting papers, not to get a stock of every colour of which we see samples. Three quarters of them, viz., the bright and vivid ones, will in all probability be useless as photographic mounts; for we must remember that extremes of colour, and even texture, are not suitable as mounts for our black and white art.

Any number of varieties of greys and browns are always useful, and Japanese vellum, although somewhat expensive, should be kept in stock, as it will often suit a print that has obstinately refused to harmonise with any other colour.

With regard to the size of mounts, there is considerable latitude. Even quite a small margin of two or more tones will often very well suit a print. It is safe to say that, providing we are not merely putting a narrow edging only, there should always be more space below than above the picture; and should this rule be carried somewhat to extreme, it does not often mar the effect. *Occasionally* a print may seem to gain value and distinction by being shifted a little out of the centre of the mount, to right or left. But unless it is a very one-sided photograph, needing this movement to maintain its balance, it is not a proceeding to be advocated.

A crowded print may be given a feeling of space by having round it several inches of paper that will

in tone carry on the general colour of the photograph, beyond which, a line of another tint will suggest the edge of the picture.

Dull prints may often be considerably brightened by the addition of a narrow white (in reality cream) edge close against them.

With regard to the actual making of the mounts, absolute exactness in cutting the paper is imperative for good results. The only tools necessary are a large, flat board, covered with zinc, a long flat metal ruler, and a sharp shoemaker's knife.

It is important to bear in mind that the different papers of the mount must be stuck together, and quite dry before the print is added, or the latter will cockle. A small dab of paste on each paper, rather high up, and in the middle, is sufficient to hold them together. A narrow strip of paste along the top edge of the print is the best way of attaching it. The whole thing must be put under pressure for some hours.

Bound

Portfolio Prints.

By WILL A. CADBY.

THE big, limp paper mount has come to stay. There is no doubt about it. Most workers rejoice in the fact and have taken to portfolios.

But there is a drawback in the new arrangement. The photographs certainly look their best, laid on these delicate mounting papers, but our room, alas, is a chaos after they have been inspected, and the tired photographer has some weary work to do when his visitors have departed in sorting the prints, and getting them back into their respective portfolios.

Now, the object of this note is to suggest and describe a compromise between the antiquated album and the artistic but inconvenient portfolio, the entire making whereof can be carried out at home.

My idea, briefly put, is to make books of limp-mounted prints. We can have our portrait book, our landscape book, etc. Another plan would be

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to put prints more or less of a size together, as by this arrangement we shall secure adequate margins to them all.

We will suppose then that we are going to make our first book to take any prints up to that useful and much-used size, half-plate. For this purpose we must cut our mounting sheets a uniform size. About eight by ten inches will be found to leave enough margin for any print not larger than half-plate. It is a good plan to get a quantity of all our different-toned paper prepared beforehand, so that, when we come to the work of suiting our mounts to our pictures, we shall not be hindered by the necessity of cutting papers. This choosing of the colours of the mounts is the only part of the work that must of necessity be done by daylight, for if it is attempted at night the photographer will probably find the next morning that he has all his work to do over again, so deceptive are the tones by artificial light. The prints are then pasted to the mounts by their top edges, unless it is intended to have an extra colour round them. In the latter case, the additional edge must be chosen to suit the picture, and it must also harmonise with the larger mount,

We will now suppose that we are in possession of from sixty to one hundred of our favourite prints, mounted on uniform sized, but variously tinted, sheets of stoutish paper. The next thing to do is to cut strips of thin white paper—a thin Japanese parchment answers well—about three-eighths of an inch wide and the length of the mounts. With one of these strips, when pasted, each two sheets of the embryo book are fastened together. At this point care should be taken that the colours of the pages immediately next to each other harmonise. Indeed, it is a safe and satisfactory plan at the outset to see that no sheets are chosen which are not attuned to the rest of the book. When the pages are all pasted in pairs, a smattering of the elements of bookbinding would, of course, help the worker. However, it is not absolutely necessary, and the books shown in the illustration to this note were made without any such knowledge.

To bind the pages together two pieces of tape

about six inches apart were stretched tightly across an open square, and tacked at each end to keep them firm. A strong but disused picture frame, without glass or back, will answer the purpose very well. The double pages were then laid with their back edges across the tapes, to which they were stitched, each succeeding sheet being pressed as close to the last as possible before the stitches were inserted. In the same way a fly leaf of plain paper and the cover can be joined together and sewn in a like manner for each end of the book, the back, viz., that part which shows when books are standing on shelves, being afterwards covered with vellum. This can be carried partly across each cover, as in Fig. 15.

For the cover the thickest mounting paper procurable should be used, preferably of a darkish colour and a good wearing surface. Vellum corners can be added, for they certainly are a protection and improve the appearance of the book.

Here, then, we shall have a bound portfolio that will hold a great number of photographs. It will not be unwieldy, and its appearance will harmonise with the most refined surroundings. Indeed, its "handmade" look will give it an additional and very individual charm.

Making Shaded Mounts by Photography.—In Fig. 26 we have a reproduction of a very charming little picture sent in to our recent Junior Salon. It is not known to the present writer how this mount was produced, but he may tell the reader how a similar effect may be obtained.

Requirements.—First obtain (or prepare) a sheet of printing paper (platinotype, bromide, P.O.P., etc.), the same size as the mount to be made. Next get a printing frame of this size. Then we want two sheets of clear glass of the size of the mount and printing frame. Finally a piece of thin card of the size of the clear glass. Suppose the size of these several articles to be 12×10 , and that we are going to print a circular bit out of a half-plate negative.

Preparation.—Lay your negative on the card (imagining the card to be the mount) so that your selected portion of the negative occupies its proper position in the finished result. On the card carefully

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mark the position of the four corners of the negative, a, b, c, d (Fig. 45). Next, on the card draw the circle or other shaped opening to include the selected part of the negative. Then cut out the circular piece of card. Now, lay the clear glass on the card and fix to the glass this circular piece of card so that it exactly coincides with the position it has just vacated (Fig. 45). Or, if preferred to give a lunett margin this centre mask may be cut a trifle smaller than the opening and placed so as to coincide with one side of the opening. This is shown on a larger scale in Fig. 45. The right-hand top corners of the card and glass are marked *m*, *n*, so that these same corners may always be pushed up tight into a selected and marked corner of the printing frame.

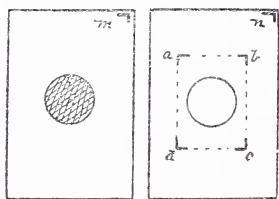


Fig. 45.

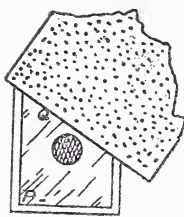


Fig. 46.



Fig. 47.

Procedure.—In the printing frame lay the second piece of clear glass, then the 12×10 card (Fig. 45), then the half-plate negative with selected part over the hole, then the printing paper, with corner marked to correspond with *n*, close the frame and print in the usual way. Now remove the clear glass, card, and negative, and substitute the centre mask (Fig. 45), close the frame, and then with a large piece of card proceed to expose the mount paper. All the time of exposure one must keep the shading card moving towards and away from the corner or side that is to be darkest. Thus in Fig. 46, *P* is to be the darkest corner. The shading card is slowly drawn away from *P* towards *Q*, and as soon as it gets to *Q* it is slowly returned again towards *P* and so on.

Making One or More Printed Borders Round Prints, see page 30, *The Practical Photographer* No. 1, also a further hint in the present volume, page X.

Mounting Small Prints.

By EDGAR H. CARPENTER.



Many amateurs use quarter-plates or even smaller sizes, it naturally follows that small prints accumulate in considerable numbers. If the worker will make it a rule to make one good print from each negative the following hints may prove helpful in showing these to best advantage. These trial prints may, if preferred, be made on P.O.P. or Bromide paper.

The Mount. "Plate-sunk" or "slip-in" mounts are not suitable for our present purpose. Procure from a dealer a supply of mounting boards, of thickness known as six-sheet. These may be of dark green, grey, or other carefully selected neutral tint or colour. As to size, a 10 × 8 mount will be found convenient. Larger sizes should be of stouter thickness to prevent cockling.

Masking. Take a piece of clear glass, the same size as the negative to be printed from. Paste lantern slide binder strips round the edges neatly and evenly. This mask is placed in the printing frame before the negative is placed therein. This combination yields a print with a masked (white) border, which may or may not require subsequent trimming. Fig. 16.

Arranging the Print. Having trimmed the prints, the next step is to arrange their positions on the mount. These positions may be indicated by light pencil dots. In determining the groups of prints it is well to avoid any markedly symmetrical arrangement. The horizontal margin of one print should not be on a level with that next to it, nor should the vertical margins of two adjacent prints be coincident.

Tinted Papers. When mounting one print only on a board, one may, for variety's sake, omit the white margin of the print, and

THE PRACTICAL PHOTOGRAPHER.

mount the print on a piece of tinted paper, trimmed so as to show a narrow margin round the print. This again may similarly be mounted on a yet lighter tint with a somewhat wider margin. The print may then be mounted on the board in a position previously and carefully selected. Probably there will be felt some need for a little suggestive decoration of the mount in addition to the title and signature, or monogram.

Materials.

A small bottle of Chinese white and also of Indian ink; a fairly stiff and nicely pointed small camel hair brush; a quill pen and a penny ruler, form our equipment.

Quill versus Steel Pen.

Beginners may at first find some difficulty in writing with a brush. Steel pens are not to be recommended. Their use is probably one common cause of failure in the connection. It is very difficult, if not impossible, to acquire with a steel pen that freedom which is so essential in good lettering. A little patience and perseverance with the quill pen will be rewarded by success. Hold the pen as nearly horizontal as possible. Avoid ornamental letters. Aim at simplicity. There are many ways of obtaining variations by altering the type or style of letter, *e.g.*, modifying the shape, distribution or spacing, etc. Like a good picture, the lines of your letters should balance correctly and hang together. Initials only should stand out a little more prominently than the others.

Labels.

When there is but one print on a mount, the method of a label bearing the title, is worthy of consideration. The ground colour of the label should be in keeping with that of the print and mount. Another label may bear your initials, date, etc. These are pasted down to the mount. By carefully selecting their position, they may be made to help very materially in decorating the mount space. No rules can be laid down on the topic beyond saying that they should tend to simplicity. Elaborate ornamentation should be carefully avoided, for it will seriously detract from the print. Any ornamentation introduced must always be subordinate to the print. The Chinese white and Indian ink may be blended in



AT
ETAPES

G&P
1902.

Fig. 16.

MOUNT DECORATION.

E. H. Carpenter.

A
NORMAN
ARCH

THE
COA
BOAT
EAC 93

THE...
AVANT
OF THE
HERON
FRED
SMITH
1993

A
STUDY

DECEMBER
CARP
1993

FISHING
BOATS..

FISHING
BOATS
AT
ANCHOR
WHITBY
1992
A.P.P.

Iva

AMONGST
THE FIRS
BURNEMOUTH
A.H. CROSS
1993

Δ...
SYM.
PHONY
IN...
GREY..
A.P.P.
1993

THE WIND

WHERE SEA
MEETS LAND
IN DAILY...
STRIFE....
A.J.G.
1993

ICE WATER

Evening

† † † † †
A
CONTINENTAL
(AUSRIE)
93
EDGAR
CARPENTER.

A study
in
wine

JANUARY
G.D.

APRIL

Sunset

SLOW
RIDGES

Fig. 17.

various shades according to the nature of the print and mount. Useful hints may be gleaned by keeping a watchful eye on the artistic posters and other advertisements of the present day, not so much for imitation, as for suggestion of ideas and styles.

Home-Made Album.

Take, say a score 10×8 mounts, bearing prints mounted and decorated, as already described. Procure an eyelet punch, obtained at bootmakers' supply stores, leather sellers, etc. In each mount punch two holes about 3 or 4 inches apart, and, say half an inch from the left-hand margin. All the mounts must have these holes in exactly the same relative position, so that when placed in a pile the holes are coincident. Pass through these holes a stout silken cord and tie loosely with bow knot. The top and bottom mounts serve as book covers, and may be appropriately decorated. The colour of the cord will of course be selected to harmonise with the rest of the book.

Mounting Paper on Cut-out Mounts.

This is one of the most effective styles of mounting prints, and has the advantage of economy and simplicity. First cut your mount *c.c.*, with opening *p.p.* This may be of quite cheap card. Sometimes a card-box lid or bottom may be used. But in all cases be careful to cut the opening neatly with a good bevel and clean corner. Now paste the front of your card and also back of paper and bring them together, taking care to have just large enough paper to fold up all round the outer edge of the card. In Fig. 48 *s.s.* is the margin of the facing paper and the same folded over the edge and back of the card at *r.r.* Now remove the central part *p.p.*, leaving a good half-inch or so to fold back over the bevel edge opening. Use great care, a sharp knife and straight edge in cutting the nick to run just into the corner, and then when the strip is folded back or at *q.* turn the mount over and rub down the bevel and corner with a blunt paper knife blade. See p. 45.

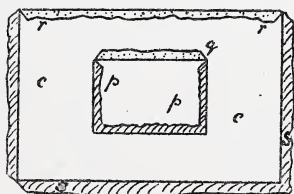


Fig. 48.

Miscellaneous Practical Hints.

By C. W. P.



EXPERIENCE shows us that the difference between success and failure is often a quite small matter. The following hints have been tested and approved.

Mounting Blistered Prints.—To mount a slightly blistered print use a very moist mountant that will soak into the paper and expand the print. To prevent subsequent cockling of the mount a piece of plain paper of about the same size and weight as the print should be mounted on the back of the card support with the same mountant.

Cutting Shape.—To make a cutting shape, cut a piece of ground glass rather larger than the full size of the prints to be trimmed. Two edges of this glass should be exactly at right angles and should be rubbed smooth on a hone, fine file, or on emery cloth; more than two straight edges are unnecessary, and the other two should be cut “wavy” so as to avoid mistakes. A sixpenny wheelcutter will do all the glass cutting required as efficiently as a diamond. Next, with a set square, parallel rule, or carpenter’s square, rule on the ground surface a number of fine parallel pencil lines at right angles to the two straight edges, so as to cover the surface with a number of small rectangles. Then cover the ground surface with negative varnish to fix the pencil lines and render the glass more translucent.

To trim a print to any size rectangle, first trim two edges of the print by the right angled straight edges. Then turn the shape so as to make the cut edges of the print either coincident with or parallel with two pencil lines in such a position that the straight edges of the shape mark the other two boundaries of the print. Cutting by these two edges the print is finished.



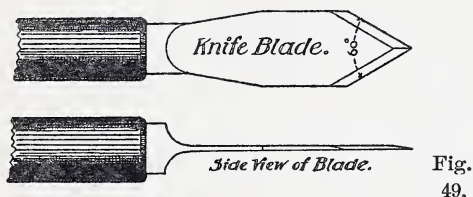
Fig. 18.

MOUNTING EXAMPLE.

F. C. Lambert.

MISCELLANEOUS PRACTICAL HINTS.

Cut-Out Mounts.—The simplest and easiest method of making cut-out mounts for the amateur is to use a bevelled ruler and a special flat-bladed knife. The ruler should be about one inch thick and from two to three inches wide, with one edge bevelled to an angle of from 50 to 60 degrees. A strip of deal will serve well, but hard wood is preferable. The bevel can be very easily made with the aid of a plane, if the exact position of the bevel is first marked out upon the wood in pencil. A suitable knife can also be easily made from an artist's straight palette knife, costing about a shilling. Snap off the flexible portion of the blade, then file, or grind, the remaining stiff part of the blade to an acute angle or diamond point. Sharpen both sides of the point, bevelling the edge on one



side of the blade only. The other side must be perfectly flat if a perfect bevel is to be cut. In use the flat side of the knife is kept against the bevelled edge of the ruler so that the mount is cut to exactly the same angle as the ruler. No attempt should be made to cut through the whole thickness of the mount in one operation, a succession of cuts should be made. The operation will be found to be perfectly easy, and the first attempt should be a success if only care is taken to avoid bevelling the one side of the knife blade; if bevelled on both sides it is impossible to make a clean cut bevel. If the angle of the knife point is properly adjusted to

THE PRACTICAL PHOTOGRAPHER.

the angle of the ruler bevel, the corners of the opening will be cut clean out and need no after trimming. To ensure this a ruler with a bevel of 60° requires a knife with a point of 53° . For a bevel of 55° the knife should have an angle of 60° , and for a bevel of 50° the knife point should be 65° . A bevel of about 55° is perhaps most suitable for a thick mount. It should be noted that these simple tools will, with ordinary care, produce results as good as, if not better than, the work of the professional mount-cutter, whose own tools are hardly suitable for amateurs, as a considerable amount of practice is required to use them successfully.

Safe Framing.—Cut a piece of millboard that will fit closely into the rebate of the picture frame. Lay the frame face down with glass and print in position, and over the whole lay a piece of thin waterproof paper and over that the millboard. Force the millboard into the rebate; trim off the projecting edges of waterproof paper; put in a few sprigs to keep the millboard in place, and then paste brown paper or waterproof paper over the whole back of the frame. Millboard is far superior as a backing to the thin wood generally used, which is often only waste rubbish full of knot holes and with many splits, all of which will show up in time on the face of the print, if silver paper is used.



Fig. 50.


Trimming Knife.—The amateur will find a mount cutter's knife a very convenient tool. It consists of a hollow straight handle. A narrow straight blade slides through the aperture in the handle, and may be fixed at any point by means of a small thumb-screw. The usual price for handles and blades at a good tool shop is about $1/6$. Fig. 50.

Sharpening the Knife.—The best for this purpose is known as "Fast Cutting Canadian Oil Stone." Price, mounted in wood with wood cover, $1/-$ to $1/6$.

Oil.—Use a little oil only. Let it be either the best olive or best machine oil.

Mounting in Optical Contact with Glass.

By P. HILL.

 PICTURES of this kind are occasionally termed "Opalines," possibly because they are frequently surrounded by a white paper margin. This seen through the clear glass gives a suggestion of opal glass. Mounting in optical contact also in many minds is exclusively associated with silver prints (*e.g.*, P.O.P., etc.) But the method may be applied to any other photographic print. The special treatment of P.O.P. in this connection belongs rather to our next than to this volume.

General Principles.—A sheet of glass is coated with gelatine. A paper print of any kind, *e.g.*, engraving, platinotype, silver print, etc., is saturated with a solution of gelatine. The glass and print are brought into contact and allowed to dry.

Procedure.—First select glass free from air bubbles, scratches, or other defects which show when it is laid down on a sheet of white paper. Clean the glass thoroughly. Prepare a solution of gelatine in water. The actual strength of the solution is not very material, provided it is within the limits of 10 to 50 grains of gelatine per ounce of water. Twenty grains per ounce is a very convenient proportion. Weigh out the gelatine. Soak in the proper quantity of *cold* water until swelled and soft. Now gently warm the containing vessel by placing it in a basin of warm water. When the gelatine is dissolved, strain it through two thicknesses of fine muslin. Take a cleaned and dry glass. Hold this in a horizontal position. Pour on it a pool of gelatine solution. Gently tilt the glass so that the gelatine flows all over the glass. Pour back the superfluous solution. Keep the plate horizontal until the coating sets. Then put it on edge in a warm dust-free place to dry thoroughly.

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Now put the remainder of the *tepid* gelatine solution in a flat dish, and in this immerse the print. Allow this to soak for a few minutes. Meanwhile, place the gelatine-coated glass in a dish of *cold* water for a few minutes. Then lay the glass in a horizontal position. Remove the gelatine-saturated print, holding it by two opposite corners. Bring down the diagonal line of the other two corners on to the wet gelatined glass. Lower the two corners by which the print is held. Be careful to avoid enclosing air bubbles between the glass and paper. Then *gently* squeegee the back of print with a print roller, always commencing from the centre and rolling to the edge. Be careful not to shift the print when rolling. Do not use more pressure than is enough to bring the two surfaces together. Blot off moisture from back of print and front of glass, and dry in a cool airy place—but not by artificial heat warmer than 60°F.

Ornamental Borders.—If the print has a marked white or strip printed border, nothing further may be required. If not, we may trim away the border, cutting through the paper, then dry, and cleaning the gelatine from the margin of the glass. This may be gilded by coating with albumen solution and applying gold leaf (page 58) or coloured paper; grey, brown, dull green, etc., may be used. If pigment is to be employed the print must be sized to prevent the oil colour penetrating the paper. This last-named method is not recommended.

Backing.—Thin tough brown paper makes a serviceable backing. This may be fastened to the back of the print with the same gelatine solution as already used.

General Notes.—The gelatine solution does not keep more than a few hours. The solution used to coat glasses one day may be used *next* day to mount the prints, but beyond this time it is not wise to go. When soaking the print, care must be taken to have the solution only just *tepid* in the case of any form of gelatine picture, lest the soaking bath dissolve away the picture! This precaution does not apply to platinotype prints. Experience shows that it is *not* desirable to harden gelatine prints by alum,

MOUNTING IN OPTICAL CONTACT WITH GLASS.

formalin, etc., for contact mounting. They also stick better if they come straight from the last washing water without being dried. But in this case longer soaking in the gelatine bath is desirable.

Glasses with bevel-edges for this method of mounting may be obtained from any general dealer in photographic apparatus.

Accurately placing small prints.—When it is desired to place a number of small prints singly on large mounts so that all the prints may occupy the same relative position, the following aid is easily made and will be found very helpful. First cut out of thin card or stiff brown paper, a piece of exactly the same size as the mount to be used, AA Fig. 51. On this place a print in the selected position. Temporarily fix this by means of a small paper weight. Then rule on the mount four straight lines, parallel to and exactly the same

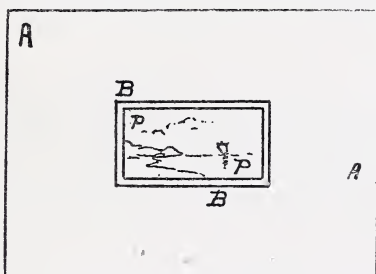


Fig. 51.

distance (say half-an-inch) from the four sides of the print, BB Fig. 51. Now cut along and through these four lines, obtaining an opening a little larger than the print to be mounted. Lay a mount on the table. On this place the paper guide AA, with its corners coinciding with those of the mount. Fix by a couple of paper weights at A and A. Paste the back of the print to be mounted. It will now be easy to lay it on the mount so that its edges are equi-distant from those of the openings in the brown paper, for it is much easier to see an error between two (presumably) parallel lines when they are say half-an-inch apart than when they are perhaps six inches apart.

The Choice of a Title for a Picture.

By Rev. F. C. LAMBERT, M.A.



WHATS in a name? asks our great poet-philosopher. To this question one might give a score different answers, but not one of them would contain the *whole* truth.

Its Importance.

To the painter, dramatist, novelist, or other creative artist the name or title is often of the greatest importance. In fact we may compare it to the keystone of an arch, which binds together all its component parts into one indissoluble whole. In a similar way the title of a work of art is just that "finishing touch" which makes the work a complete and harmonious echo of its prompting thought in the artist's mind.

Examples.

Who, for instance, forgets "The Doctor" as the title of that deservedly well-known work of that title. When vividly recalling in imagination this picture, do we not at once feel the complete fitness between the subject and the title?

Photographic Exhibitions.

Now let the reader turn his imagination to some recently visited exhibition of photographs. How many pictures does he remember by title? Few, if any. Does not this fact suggest that photographers generally have not yet adequately realized the importance of the choice of an appropriate title. This being the case, it is desirable that attention be directed to this subject.

A Good Title.

A satisfactory title must fulfil several conditions. To think only of some one of these and ignore the others would result in failure. It is the keynote of the mental composition of the work.

Definiteness.

A satisfactory title will always be just sufficiently definite to start the train of thought which the artist desires started. One can at times err in either direction. Thus such



Fig. 19.

F. C. L.



Fig. 20.

J. C. Warburg.

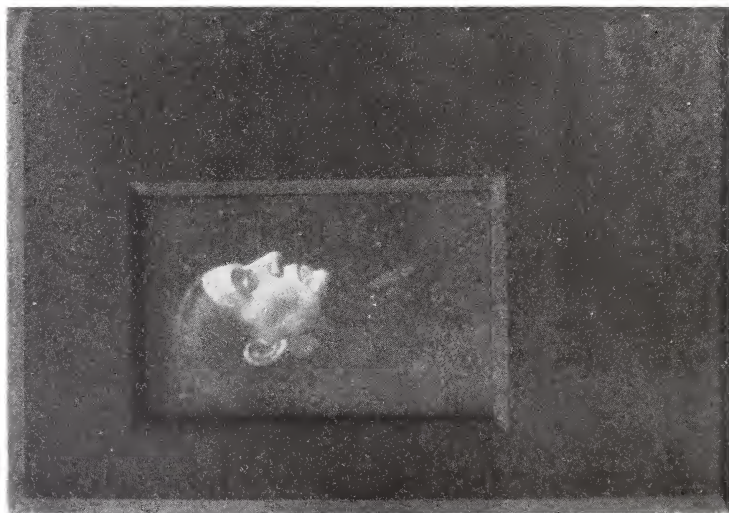


Fig. 21.

F. C. L.



Fig. 22.

F. C. L.

THE CHOICE OF A TITLE FOR A PICTURE.

titles as "Evening," or "A Landscape," or "Clouds," or "Portrait," are too vague to be of use.

Brevity. A short title is more readily grasped and easily remembered. As a rule the fewer words the better. Thus we retain without effort such titles as "The Roll Call," "Widowed," "Peace," "In shame and sorrow." At the same time the special appositeness of some others compensates for their longer length, *e.g.*, "When a man's single he lives at his ease," etc.

Quotations. To quote or not to quote is often a difficult problem. If the quotation is very familiar, *e.g.*, "Under a spreading chestnut tree," it is apt to fail to obtain much if any attention. If it is not familiar one's mind is set wondering where it comes from, what is the context, etc. Moreover it may lay the artist open to the attack that his picture does not agree with the objector's preconceived notions associated with the quotation.

Freshness. One of the photographer's common mistakes is blind imitation of his fellows—not only as to subject but also title. It takes a very strong pictorial interest to add zest to a well-worn title. Freshness is a good feature in a title, especially if the picture subject be one which has already been frequently rendered. One can scarcely open a page of Longfellow or Tennyson without finding suggestions for titles. Here are one or two caught at a glance: "In sweet dreams softer than unbroken rest"; "The filtered tribute of the rough woodland"; "Heaped hills that bound the sea."

Simplicity. In avoiding the trite, the familiar, the obvious, and the vague title, let us beware of taking refuge in a title too unfamiliar.

Poetic. It may here be taken for granted that every picture partakes more of the poetic than the diagrammatic presentation of things. The artist in any medium of expression deals more with ideas, thoughts, visions, rather than with facts or actual events. His work is poetry rather than prose. Hence a pictorial title will appropriately be poetic rather than prosaic.

THE PRACTICAL PHOTOGRAPHER.

Fitness.

This last on our list is perhaps most important of all. Anything like unfitness between title and subject produces a kind of mental "jar," greatly to the disadvantage of the picture. Pathos becomes Bathos. For example, there may be unfitness between a highly poetic title and a very matter of fact looking person, or place, or thing. Quotations from scripture, hymns, or prayers, should be used with the greatest care and reticence. It is easy to produce mental distress in the spectator by such use, although irreverence was not in the mind of the person choosing the title.

Need of any Title.

Some say that a good picture needs no title—and that it tells its own tale. Here is a confusion of ideas. The title is not designed to tell a tale, but rather to start a train of thought—to turn a mental page so that the picture may tell its own story. The picture that tells all its own tale at a glance will not have much of a tale to tell. Like a good book, a good picture improves on acquaintance. The second reading gives us points missed on the first occasion.

Plate-marking Mounts.—It has been argued that plate-marking a mount round a photograph is a false and sham effect, and that it is an attempt to make it appear what it in truth is not. The same argument might be urged against a plaster moulding covered with gold leaf. Putting lines round a print by means of an indented impression is quite as legitimate as putting them there by means of a stylus, pen or pencil. In general it is best to plate-mark the mount before the print is mounted.

For plate marking we may use thin sheets of zinc, copper, card, celluloid, wood, etc. An ordinary screw-down office press may be used. The domestic roller mangle may serve in the case of moderately soft papers.

Slightly damping the paper softens it and thus less pressure is required. After marking the mount should be dried between sheets of blotting paper under just enough pressure to keep it quite flat.

Maxims about Mounting.

By WARD MUIR.



THE mount is made for the photograph, not the photograph for the mount.

Composition is of as much importance in the placing of the print on the mount, as in the placing of the principal object in the picture. Even the size, design and whereabouts of the artist's signature must be considered in relation to the picture, its position on the mount, its colour and its subject. In this connection the signatures of Japanese artists may be studied with profit. Their placing is often a small *tour de force* of composition in itself, and is as truly the result of study as the picture to which it is attached.

The signature must never be so obtrusive as to attract attention before it is looked for; nor so bizarre as to be illegible. Its tint must harmonize with that of the photograph, as well as with that of the mount.

The careful worker will never accept mounts cut to a uniform size. Every mount should be cut for the particular picture it is intended to support. When paper mounts are used, the easiest and best plan is to trim them only after the photograph has been affixed.

The novice cannot do better than stick to greens and browns in his mounts. Photography is a monochrome art, and photographers would do wisely to remember the fact when selecting tinted supports for their productions.

Smooth-surfaced prints should not be placed against very rough surfaced mounts, nor vice versa. The lightness of a print may be accentuated by a

THE PRACTICAL PHOTOGRAPHER.

very dark mount, and vice versa, but this must not be carried too far, or a jarring note will be struck.

The mount which attracts attention before the print—even by its beauty—is a failure.

Ornamentations on the mount are to be avoided, unless the photographer be a sufficiently skilled artist to design and execute them himself, and in that case he must still bear in mind the fact that the print is the main thing, and the ornamentations are subordinate.

Broadly speaking, the only ornamentations a photograph should require are the mount itself, and the worker's signature.

While prints may often with advantage be put nearer the top of the mount than the bottom, few, if any, pictures can bear being put nearer the bottom than the top.

The mount should never be very markedly different in shape from the print. Thus a narrow "panel" upright print may not be placed on a quite square or oblong mount.

Avoid incongruities. A print on very stout paper should not be attached to a mount of very flimsy paper. The incongruities of "similarity" are equally bad; thus, a brown print on a brown mount of almost the same shade, so that it is difficult to distinguish where the print ends and its support begins.

Anything in the mount which arouses curiosity is bad, though this is not necessarily a defect in the print.

The mount precedes the frame in importance, as much as the picture precedes the mount. The worker who considers that the frame is more important than the mount should always frame his work close up, without a mount at all.

The exhibitor who designs his frame with an eye to making it sell the picture, should be shot. So should the frame—into the dustbin.



Fig. 23.

F C. L.

GROUP OF PICTURES BY MONS. R. DEMACHY.



Fig. 24.

F. C. L.



Fig. 25.

F. C. L.

Hints on the Inscribing of Titles.

By E. H. C. and F. C. L.



QUITE a number of people seem to be under the impression that any sort of scribbling will do for the writing of titles. At times one sees a title scribbled across a calling card which has been tucked into the edge of the frame. Anything of this kind is not only a blunder, but also shows ignorance of the first essentials of decorative art, and is suggestive of a conceit born of that ignorance.

The choice of a title and the choice of suitable lettering are largely matters of taste. This, by patient observant study, may be cultivated just as one's powers of pictorial composition are capable of growth and development.

The following general principles are worthy of careful attention.

Size.

The size of the lettering should be adjusted to the size of the picture and mount. Very small lettering on a large mount or *vice versa* indicates eccentricity rather than taste.

Style.

There should be some degree of harmony between the style of lettering and the subject. Thus a very florid style would be out of place with classical architecture. Similarly a severely plain style of lettering would not be harmonious with a sketchy child portrait. There is an obvious fitness of things which needs only to be mentioned in order to be recognised.

Legibility.

A title is intended to be read, and read with ease. It should not therefore be so ornate that more than a fleeting glance is needed to read it. On the other hand it should not be so bold and large that it attracts any attention before it is looked for.

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Position.

Ornamental lettering should not be too close to the print or it may seriously detract from some part of the picture. If it is desired to put the lettering close to the print, then it should be rather small in size, neat and simple in design, and not very marked in light and shade contrast.

Pictures that have the longer length in the vertical direction should be accompanied by lettering which is elongated vertically and not horizontally.

Signatures.

The style of lettering of the signature may preferably be the same or in a quite similar style to that of the lettering of the title. Different styles of lettering on the same mount should be avoided. It is not essential that the size of lettering of the title and signature be the same.

Examples.

A few suggestive examples will be found in Fig. 17. Here we see the use of black, white, and grey inks. Also pencil crayon and the dry stylus (*e.g.*, "Low Water," "Evening"). All these methods are good in their several ways. The student should have a large envelope into which he can put small samples of decorative lettering which may be culled from advertisement pages.



Fig. 52.

Mounting Tinted Papers.

Fig. 52 shows one way of counteracting the contracting pull of the damp paper. AA is a piece of picture backing board. A few small tacks are driven half-way into the board and the curled card caught under their heads. Another way of holding the curled card is to catch the edges of the card by the backs of two books drawn slightly more forward than their companions on the shelf.

Frame Making without Carpentry.

By REV. F. C. LAMBERT, M.A.



THE following method is a combination of the *passe partout* idea with that of the ordinary home-made carrier or inner frame for plate holder. By way of example, suppose we wish to utilise some old whole-plate negatives and to display some 4×3 prints. Take a sheet of stout card such as straw or brown mill board, and cut two pieces the same size as the $8\frac{1}{2} \times 6\frac{1}{2}$ glass. From the centre of one piece cut out a 4×3 opening. From the second cut out a similar shaped opening but larger by a quarter-inch all the way round, *i.e.*, the second opening is $4\frac{1}{2} \times 3\frac{1}{2}$. If now we glue one card on the top of the other we get the arrangement shown in Fig. 53. A B is the upper card with larger opening. C D are at the edges of the lower card with smaller opening, while E F below shows a section view.

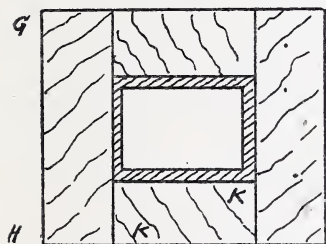


Fig. 54.

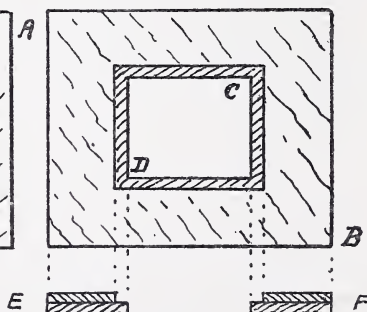


Fig. 53.

Roughly this corresponds to an inner frame or "carrier." We have now several courses open to us. We may cover the face of the card C D with tinted paper, and bring this over the edge of the opening, as described on page 31. Then put our mounted print in the rebate C D. Lay a sheet of card over the back and a sheet of glass in front and bind all together after the *passe partout* manner.

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Coverings.—Or we may cover the face of our card frame with bookbinders' cloth, tailors' canvas, "French" canvas, or any other material such as corded silk, velvet, cloth, leather, or "leatherette."

Alternative Method.—Again, if preferred, we may put our glass in the rebate C D and the picture behind it, leaving the frame exposed after the usual manner. In larger sizes we may sometimes utilise the card cut away to form the opening by cutting it up into strips and using it to form our second or back sheet. Thus in Fig. 54 we show one of several ways whereby with four strips (*i.e.*, two like G H and two like K K) we get the same ultimate result.

Glueing the Cards.—For this purpose we require a glue containing rather more water than usual. On account of the absorbent nature of our material it would not be easy to coat a large surface before the glue began to dry or set. Hence the convenience of a large flat brush for applying the glue. As soon as the two cards are together they should be laid on some flat surface (*e.g.*, the floor) and put under pressure (*e.g.*, a pile of books) until quite dry. This may take from evening to next morning.

If desired, the edges of the opening may be bevelled with a rasp and sandpaper. If canvas, leather, or cloth is used for a facing, glue will be a useful adhesive. If paper be used, good paste is preferable.

For fastening together small sizes of cards, fish glue or seccotine is very convenient, and may also serve for such materials as leather or velvet.

Fixing on the Back.—The back board consists of a third sheet of card of any convenient size, provided it is large enough to cover the back opening and have a margin of say half an inch all the way round. This may be glued in position, or more conveniently fastened by short stout screws. The latter method readily enables us to change our picture from time to time.

Provision for Hanging.—We may adopt the tape and ring method already described on page 15. Dealers in *passe partout* outfits and materials also have one or two other simple and effective devices.

Introduction to Frame-Making for Amateurs.

By W. WOOD.



THE amateur photographer who is able to make his own frames enjoys several substantial advantages. He is able to suit his own taste as to the best style of frame for his picture; he suffers no vexatious delays owing to pressure of business on the part of the picture-frame maker, and last, but by no means least, saves more than 50% on the prices charged by the ordinary professional picture-frame maker, besides having the gratification that the work is all his own.

Moulding. Shops that stock moulding generally keep a good variety ranging in price from ninepence to three or four shillings per 9 ft. length according to width and quality. I generally use a common white deal moulding which is made by a friend connected with a steam joinery works—this is exceedingly cheap, a penny or twopence per foot according to width, and I stain it to the colour which I think will best harmonize with the picture. I have seen some very effective frames made from pieces of packing cases, with the surface showing the rough markings of the saw-cuts.

Tools. The tools required are few in number, and most of them will be found useful for odd jobs about the house other than for making frames. When once purchased they will last with care for a number of years.

They comprise—A mitre block, costing about 9d.

Mitre Block.

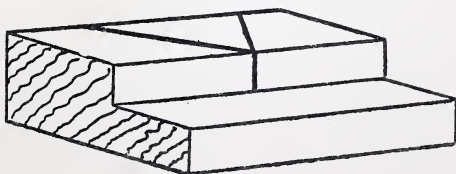


Fig. 55.

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A mitre shoot or "shooting board," costing about 2/6.

Shooting Board.

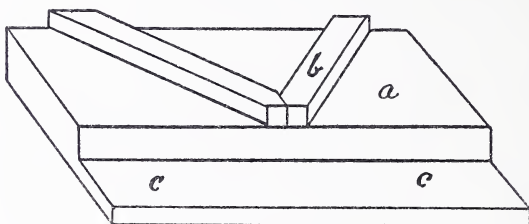


Fig. 56.

Both of these may be made at home by a man handy with his tools, but the "shoot" must be made very accurately.

A tenon saw costing 3/6 and a "Jack plane" which may be purchased for a similar sum.

To Cut the Moulding.

Place the moulding on the mitre block with the rebate to the front, the end just opposite the right-hand saw cut. The saw working in the cut in the block cuts the moulding at an angle of 45 degrees. Now measure from the back of the rebate the length required, allowing a quarter of an inch for cleaning off. Place the moulding opposite the left-hand cut with the rebate to the front and saw through as before. To obtain the next mitre move the moulding on to the right cut and saw off a triangular piece as shown in Fig. 57, and so on to obtain the four pieces required.



Fig. 57.

Shooting the Mitres.

This is perhaps the most difficult part of the process of frame-making, but it is absolutely necessary, for it is impossible to get clean close joints without it. However, with a little practice the knack of shooting is speedily acquired. I always shoot the left-hand mitres of the four pieces first.

INTRODUCTION TO FRAME-MAKING FOR AMATEURS.

To do this, place the moulding on the right-hand side of the mitre shoot shown in Fig. 56 (a), holding it firmly with the right-hand (the back against the projection, b), the plane lying on its side on c is pushed with the left hand. It is here where the difficulty comes in. The plane iron must be set fine, and sufficient pressure used by the hands towards each other to enable a thin shaving to be taken off. Care must be taken to remove a complete shaving from the whole width of the mitre, or a series of notches or ridges will be the result. Next shoot the right hand mitres using the left hand to hold the moulding and the right to work the plane. The corresponding sides must be exactly the same length—this can be ascertained by placing the bottom sides of the two pieces of moulding together, as shown in Fig. 58.

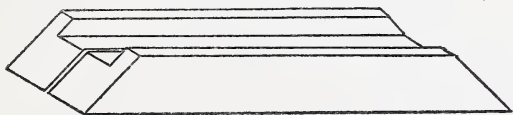


Fig. 58.

Stringing Up. Place the four pieces in position, and with a stout piece of string tie round the frame fairly tightly and block, as shown in Fig. 59.

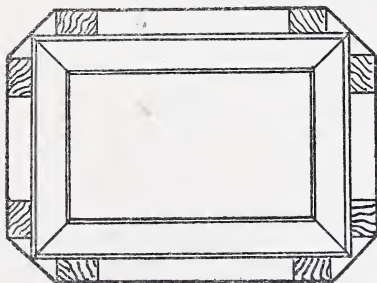


Fig. 59.

Some people object to the marks made by the string at the corners, this can be obviated by bending a piece of cardboard round each corner before tying the string. If the joints fit, the frame can be glued up and placed on one side to dry. If,

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however, a joint appears as in Fig. 60, it can be remedied by placing it on the mitre shoot as in Fig. 61. A piece of paper folded to required thickness being placed at d (Fig. 61) throws out the portion of moulding which is planed off to make the joint the required shape. If the joint appears as in Fig. 62, the paper must be placed at c (Fig. 61).

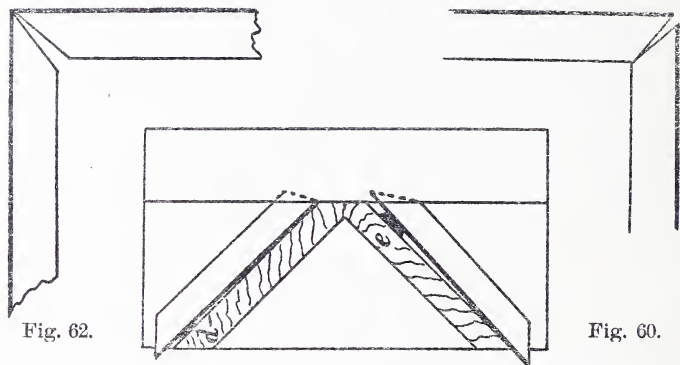


Fig. 62.

Fig. 60.

Fig. 61.

Glueing the Frames.

Use only the best glue; break it in small pieces, and with enough water to cover it, allow to soak for twenty-four hours before finally boiling it. Remove the blocks and glue the mitres, remembering that the thinner the coat of glue the tighter it will hold. Replace the joined frame and block up as Fig. 59; twenty-four hours is a safe time to leave it before taking the string and blocks away, and then it can be made more secure by a fairly long tack or screw at each corner.

Glass and Backing.

The glass of a disused negative, if large enough, is the best possible for use in a picture frame as the makers as a rule are very careful that their glass is free from blemishes. Thin picture backing can be obtained in six feet lengths for a few pence. When the glass, picture and backing are all put in securely with a few tacks, paste brown paper over the back to keep out the dust.

INTRODUCTION TO FRAME-MAKING FOR AMATEURS.

Staining.

To stain the deal frames I have mentioned, they must be well glass-papered first if a smooth surface is required. Use ordinary colours ground in water, obtainable at any oil and colour shop, thinned out with stout (water, I believe, will do almost as well); this is applied with a small sponge, the number of coats given depending upon the depth of colour required. Each coat must be thoroughly dry before the next is applied. Set the colour with a coat of size or better still of spirit varnish (I have used negative varnish on an emergency very successfully), and polish with the old-fashioned beeswax and turpentine using plenty of elbow grease.

Frame-Making Hints.—(1.) Instead of using the plane first in one hand and then in the other to shoot the two ends of a side of the frame, some workers prefer to use only one hand; to *push* the plane when working one end and to *pull* the plane towards the worker's body when shooting the other end of the piece of moulding.

(2.) When using a vice to hold a piece of the frame while a second piece is being nailed to the former, if the piece held by the vice is so placed that the second piece is in exact position when the rebate also touches the vice jaws, then no sliding action is allowed for and the vice acts as a stop from the outset of the operation. If the frame is being screwed, not nailed, then the plan just advised is obviously necessary.

A very convenient, though not very generally known, form of picture ring is shown in Fig. 63. Such a contrivance may easily be fixed to a couple of thicknesses of stout card by means of a small screw not quite long enough to penetrate both the cards.



Fig. 63.

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Supplementary Hints on Frame Making.

By GEORGE P. MOON.



THE form of shooting board shown in Fig. 64 is an alternative and desirable pattern. Beech is the best material for its construction. The following are convenient sizes. Lower portion of base 18 in. long, 7 in. wide, $1\frac{1}{4}$ thick; the upper part of base 18 in. long, 5 in. wide, $\frac{3}{8}$ in. thick. These are glued and screwed together.

The triangular piece at the top is a right-angled triangle with two equal sides, cut from $1\frac{1}{4}$ or $1\frac{1}{2}$ inch beech. The grain should run parallel with one of the equal sides and not with the side opposite the right angle. Fig. 65 shows at a glance that when using the shooting board the plane is on its side.

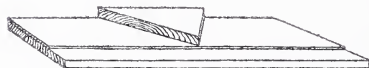


Fig. 64.

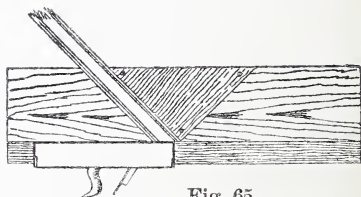


Fig. 65.

Joining the Moulding.

In the jaws of a vice place one piece, see Fig. 66, with the mitre side towards us and this end projecting about three inches beyond the jaws of the vice. Bore a nail hole in the piece in the hand. Glue both surfaces about to come together. Bring them together (see Fig. 67), but let that in the hand (*a*) project, say a quarter of an inch, beyond that in the vice (*b*). Driving in the nail will cause a sliding displacement, and bring the two corners together.

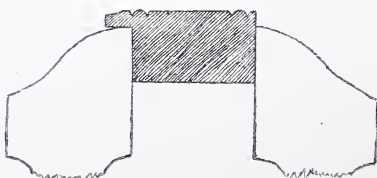


Fig. 66.

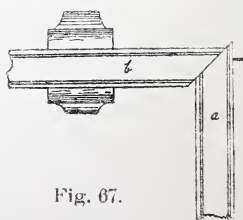


Fig. 67.

SUPPLEMENTARY HINTS ON FRAME MAKING.

Be careful to see that the two pieces not only come together at the corners, but also lie in the same plane.

Similarly unite a second pair of sides. Finally join up the two remaining corners. Corner cramps of various pattern for holding the two pieces together during joining up (if the vice is not used), are obtainable at tool shops (see Fig. 68).

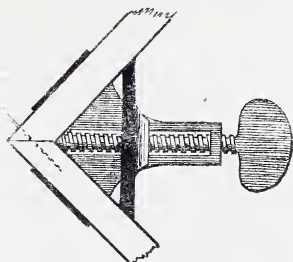


Fig. 68.

Measuring. When cutting moulding to fit a certain piece of glass or mount make your measures along the inside edge of the rebate. When cutting for certain "sight size" the measurements are made along the outer edge of the rebate, *i.e.*, inner edge of the frame.

Gilt Slips. These are cut and mitred in the same way. But if accurately made they fit tightly inside the rebate and require no nailing or glueing. But they may be glued if desired.

Cleaning Glass for Frames.—Old negatives from which the emulsion has been removed gives us a better quality of glass than that usually employed by the frame makers. To remove the emulsion put the old negatives in a bucket of hot water containing a good handful of kitchen soda. Presently the emulsion becomes soft enough to be removed by a stiff nail brush.

Polishing Glass.—Mix up some "washed" whiting with a mixture of equal parts of household liquid ammonia and water to a consistency of cream. Apply this with a tuft of cotton wool or rag—rub well and wash off in clean cold water, and polish with a clean linen duster or "glass" cloth.

Glass for Picture Frames.—Common glass usually has a greenish tinge, as may be seen by looking at the edges. This over a delicate-toned print tends to mar its value, and should be, therefore, rejected.

Practical Introduction to Gilding.

By Rev. F. C. LAMBERT, M.A.

IT is highly probable that the amateur frame maker will wish to apply gold leaf or "gild" some portion of his frames.

He is advised to do this on only relatively small portions, *e.g.*, a narrow beading or a chamfer'd edge, until he has learned by experience exactly how much (or rather, how little) gilding is really helpful in the case of photography. Many photographs that would be greatly helped by a little gilding, are spoiled by having too much on the frame.

It is here presumed that we are going to apply *gold leaf* (not gold paint, so-called) to *wood*.

Tools.—A gilder's cushion, see Fig. 69. This may be made by taking a piece of thin wood (*e.g.*, cigar box lid) laying over it a bit of old blanket just the size of the wood, and then covering over this with a piece of calf skin or stout chamois.

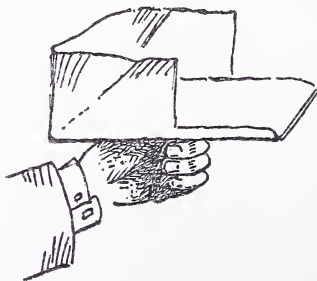


Fig. 69.

This is nailed or glued all round the edges of the wood, forming a somewhat soft "table" on which to cut the gold leaf. To keep off draughts of air, one half is protected by an up-standing piece of parchment (see Fig. 69) fastened to the edge of the table, and so arranged that it

folds down flat when not in use. Underneath are two loops of leather, glued to the wood, of such size and position that the finger and thumb of the left hand pass through these two loops and firmly hold the cushion. These cushions may be bought for about 1/6 or 2/-.

The Gilder's Knife has a long thin, narrow, straight blade, with sharp edge. This is used for cutting the gold leaf into strips of required width. Price about 1/-. Fig. 70.



Fig. 70.

Gilder's Tip.—This is a brush of a single line of rather long springy hairs held between two thicknesses of stout card. Fig. 71. Price, about 3d. If the brush hair ends be passed over the worker's cheek or hair, the brush takes up a slight trace of moisture, but quite enough to cause a strip of metal to adhere to the brush. This enables the gilder to "lay" the strip just where he wants it.



Fig. 71.

Gilder's Mop or Dabber.—A soft hair brush of shape shown in Fig. 72. The hairs are held in a wired quill. Price from 3d. upwards, according to size. A No. 3 or 4, costing perhaps 6d. or 8d., will be found suitable for small work. Hog hair flat brush, for spreading the gold; price, say 3d.



Fig. 72.

Burnisher.—This is usually of polished agate or flint, and mounted at the end of a handle, like a large penholder. By gently rubbing a dry gilded surface, the burnisher imparts a bright and shiny appearance. For pictorial purposes the burnisher is seldom or ever required.

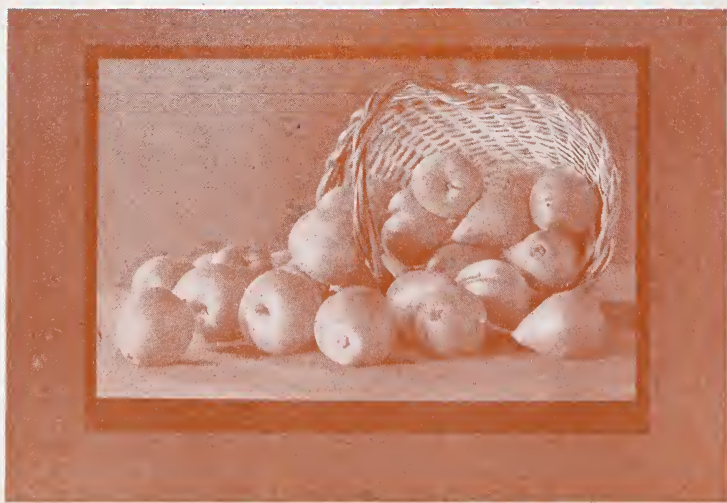
THE PRACTICAL PHOTOGRAPHER.

Materials.—Japan gold size. This is a sticky liquid put up in 1/- bottles, containing sufficient to last the amateur worker some considerable time if used with care. Gold leaf: This is put up in books, *i.e.*, a 3×3 inch piece of gold leaf is packed between the paper leaves of a small book. Usually there are twenty-five leaves in a book, and cost about 1/3 per book. Dutch metal, a base imitation of gold, good enough for first practice, is about 3d. per book. But gold leaf only should be used for serious work.

Outline of Process.—Briefly put, gilding wood consists in brushing over the wood a thin layer of gold size, waiting a while until this is partly dry, and then lifting pieces of gold leaf with the “tip,” and laying them down flat upon the sticky surface, and flattening them down with the “mop.” The whole business is extremely easy, “provided always” that one or two simple precautions are taken, and a little patience exercised just at first.

Operations in detail.—First see that the wood is smooth, free from saw or other dust, and dry. Then spread over it a layer (as thin as you can get it) of gold size, using a flat rather stiff hog-hair brush. We must now wait until this is just so dry that it is what gilders call “tacky.” This is ascertained by touching the sized surface lightly with a finger knuckle. *It should feel just a little bit sticky to the touch, but should not come off on to one’s knuckle.* Gold size in good condition usually takes about half an hour to “dry tacky” in ordinary weather, if the wood is not *very* porous. If it dries too quickly we may retard this by the addition of a little boiled linseed oil. By properly blending the right proportion of size and oil, we can so arrange that the period of “drying tacky” suits our special convenience. While the sized surface is drying, great care must be taken to keep it away from dust, for this sticky surface seems to have a peculiar attraction for dust particles.

Oil gold size, a similar preparation to Japan size, is usually so blended that it takes about twelve hours to dry. This is convenient for those workers who wish to size at night and gild in the morning.



PRACTICAL INTRODUCTION TO GILDING.

For first experiment Dutch metal may be used, not only because it is cheaper, but being somewhat thicker than gold leaf, is easier to manage—it does not blow about so easily, etc.

The metal should be dry. This is ensured by placing the book on an old plate, and putting this on the oven top or plate rack for an hour or so. A leaf of metal is removed from the book to the cushion by raising one leaf of paper, holding the book in a sloping position and *very* gently blowing downwards when the leaf gives a kind of floating leap from the book to the cushion. By a little blowing practice one can cause the leaf to shift about and lie flat. This done, the knife is used to cut up the metal into strips by a half pressing, half drawing motion. The knife must be sharp, dry, and free from any grease, or the metal will stick to it and crumple up, and be spoiled. Passing the ends of the tip over the cheek, forehead or hair, we take up a strip and lay it where desired. It is then pressed out well with the mop, and left to dry. When quite dry the overlapping bits of “skewings” are brushed off, collected, and used for making gold chloride for toning purposes. Each strip should just overlap the last one put on. Have as few joins as possible. Use small pieces of leaf to fill up corners, etc.

The process just described is suitable for hard dry woods, such as oak, etc., where we wish to retain something of the grain appearance. For soft woods, *e.g.*, pine, white wood, etc., the wood should first be primed. First rub smooth with glass paper; then mix up flake white and yellow, or golden ochre, to a straw colour, with a little linseed oil and turpentine, to bring it to paint-like consistency. On the wood put an even thin layer, using a flat hog-hair tool. When quite dry rub down again with finest glass paper. Give a second coat of paint and again rub when dry. Then size and gild as before described. By priming with a light brown or deep straw colour we get a dark rich gold effect.

Burnishing is done after the gilding is quite dry. It is desirable, but not essential, when burnishing is intended to use a special size known as burnish

gold size. In any case the burnisher must be used tenderly and with considerable discrimination in the case of picture frames.

Gold letters, on paper or card.—Gold leaf is rubbed up with a drop of gold size and small palette knife and then applied with a quill pen. When dry breathe on the writing and apply bits of gold leaf. Press down with the mop or burnisher.

Gilding Glass.—Dissolve isinglass in warm water to form a stiff jelly when cold. Mix this when cold with a little pure alcohol, and use as a size in the way above described. When nearly dry apply gold leaf with the tip and press down with a tuft of soft chamois leather. A second coating of size and gold will be required for a good and uniform effect.

Gilding the bevel edge of cut-out mounts.—Prepare a priming by mixing about 3 parts of Armenian bole or fine ground yellow or red ochre, 1 part candy sugar. Beat up the white of an egg with an equal quantity of water. Mix this with the priming and apply the gold just before it is quite dry.

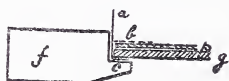


Fig. 73.

Dust-proof Strip.—This consists of a narrow strip of paper embracing the edges of the glass and mount (or picture). A glance at Fig. 73 will make the matter simple. F is the frame, and C the rebate upon which rests the glass G, and on the P the picture. Before putting the glass into the frame we paste along the edge four strips of paper, about three-quarters of an inch wide. The strips only cover about one-eighth of an inch of the front surface of the glass, and when the glass is dropped into position the four strips are bent up into position A. The picture is now laid on the glass and the four strips folded over and pasted down to the back of the picture as shown by the dotted line b. Each strip must be just the length of the side of the glass or we may have leakage at the corners. The best kind of paper for this purpose is thin tough brown.

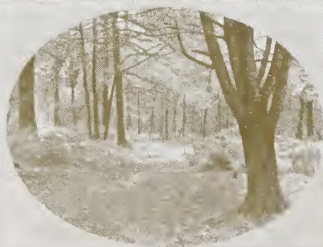


Fig. 29. D. Hunter.

Fig. 30. S. Swiriden.

Various Forms of Frames.

By F. C. LAMBERT.



PROBABLY the amateur frame maker will wish to vary his style of frame from time to time. We therefore give him a few suggestions drawn from personal experience.

The form of frame shown in Fig. 22 is not only easy and cheap to make, but is strong and durable for exhibition purposes and effective for subjects of broad light and shade. From the anatomical drawing (Fig. 74) it will be seen that the frame consists of four pieces of thin, flat wood put edge to edge for the front without any mitreing or jointing, and that the front four pieces are held in position by four other similar pieces screwed to the front lot, and forming the rebate for the glass.

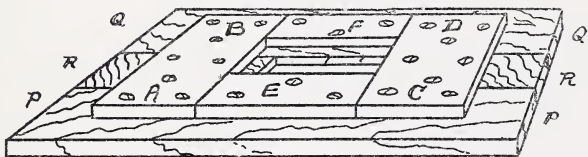


Fig. 74.

The two long side pieces, P P and Q Q, are laid down on some flat surface (*e.g.*, drawing board), and the two other pieces, R R, put between their ends. The cross pieces, A B and C D, are laid on them and screwed down. Finally, the side bits, E and F, are fixed in position. Frames of this kind require no skill beyond that of being able to use a plane and get one's edges true, flat and square. The four front pieces must be of one and the same thickness. For this style of framing one may recommend teak, walnut, oak, mahogany. Half an inch is a serviceable thickness for both front and back pieces. The rebate of the frame is arranged

by setting the back pieces about $\frac{1}{4}$ -inch away from the front opening. The back board may be fixed with the usual brad, or may be a piece of thin, flat wood screwed on to the back pieces.

Another simple variety of frame is that cut out of the solid wood. An example is shown in Fig. 21. In this instance the picture is about 5×4 and the frame 10×7 inches. The wood is just under one inch thick. American white wood is the material used. The frame is stained a dark bronze green. The outer edges of the frame are bevelled. For cutting out the opening a brace, centre bit and chisel are all the tools needed.

The next variation of frame is that shown in Fig. 24. Here we have a plain white wood frame made in the usual way, but the face and edges are covered with a grey "French" or tailor's canvas. Another variation of the use of this material is given on page 46.

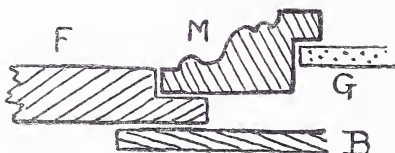


Fig. 75.

Our next step is slightly more complex. In this instance we combine a flat outer part with a moulding which stands forward. In Fig. 75 we give a rough sketch of a section of a frame similar to that shown in Fig. 25. In our section F is the outer wide flat of teak measuring about 4 inches wide and half-inch thick. This is cut with a rebate on the face. Into this rebate drops the frame proper of a moulding M, bearing a rebate, bringing forward the glass G. The backing board B is screwed to the inner margin of F. The space between G and B is consciously drawn out of proportion for the sake of diagrammatic clearness.

Ornate Frames.--We now pass to frame making of a more decorative character. In Fig. 19 is shown a frame cut out of the solid and then ornamented with chip carving of a very ordinary and simple character. In our second instance, Fig. 20, we

VARIOUS FORMS OF FRAMES.

show a copper frame with design in repoussé. (The picture included is Mr. Warburg's interesting "Incantation" study). We here see an example of general harmony of thought between picture and frame. The strange creatures suggested on the frame fitly accompany the picture of some mystic priestess who may be supposed to employ curious "beasties" in her magic rites and incantations.

Repoussé work of this kind is not difficult to produce. Roughly put, the design is made by pushing forward certain parts of the metal by means of a blunt punch. If the metal is thin the depressions are filled with liquid plaster of Paris, and then the level surface mounted on a plain wood frame. The interested reader will find that thin copper can be worked by laying it on a pad of tough felt, and using tooth-brush handles of various shapes and sizes as his modelling tools.

Cutting Glass to fit a Picture Frame.—Suppose that we are about to use a broken piece. With the straight flat ruler or "straight edge" cut one edge straight. Next with the T-square another side at right-angles to the first. Lay the frame EF (Fig. 76), on the table back upwards. In one corner, G, put the right-angle corner of the glass, and then lay your straight, MN, on the glass parallel to the edge of the rebate. One or two experiments will show you exactly how much to allow for the distance between the cutting point and the guiding edge of the diamond. The fourth side is easily cut in the same manner.

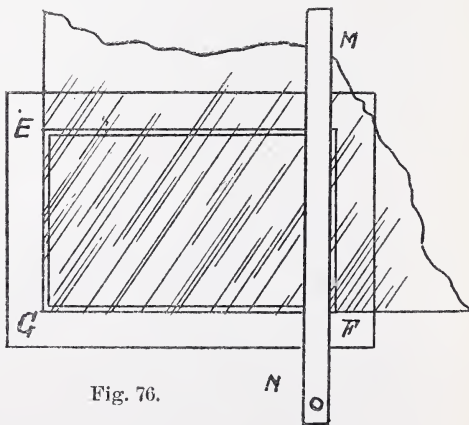


Fig. 76.

Maxims for Hanging Pictures.

By R. DALE.



ORMAL or symmetrical arrangements are generally to be avoided.

Two pictures which are closely similar in subject or size or style of framing should not be hung side by side nor one over the other.

As far as possible it is well to avoid having the tops and bottoms of a group of frames in the same horizontal line.

Similarly avoid the sides of two adjacent frames being in the same vertical line.

The inter-spaces between the frames should seldom be the same or so nearly the same as to suggest an unsuccessful attempt to make them the same.

In general, small pictures and those inviting close inspection should not be "skied" or "floored." It is a common mistake to put the larger pictures "on the line" and the smaller ones above them.

When hanging pictures in a room it is desirable to arrange as far as possible that the direction of lighting suggested by the picture agrees with the direction of light falling on the picture. Thus in a portrait with a light and a dark cheek, arrange so that the lighted side of the face is towards the window lighting the wall.

A picture with a high horizon (suggesting an elevated view point) should not be hung along the line. But one with a low horizon may be so placed. The down hill effect so seldom satisfactorily rendered cannot be properly appreciated unless the spectator's eye is well above the horizon of the picture. This matter of high or low horizons is almost universally ignored through ignorance of first principles of human vision.

Dark pictures should not be hung against a very light background, or the gradations in their shadows will be upset by the light wall.

For room decorative effect, the more varied the subject as one passes from frame to frame the

Fig. 31.

J. H. Saunders.



Fig. 32.

H. H. Lowe.

better the effect. But it is not well to have too many different styles of mounting or framing together, as this produces a mottled, patchy, incoherent effect. The decorative design of a room or wall should have the same general harmonious suggestion that we seek for in a well-contrived single picture.

In Fig. 23 we have a very instructive object lesson in hanging and grouping. The pictures are all by Mons. R. Demachy, and their grouping on the wall is by Mr. Geo. Walton. It would not be possible to remove or displace any frame in this group without upsetting the balance of the whole. Observe the variation in style of mounting, subject, shape and kind of frame, and shape of picture. The slight touches of decoration should be noticed, observing how they help to add coherence to the whole assemblage of the frames. To every rule an exception. We here see a case where the line of one edge is vertically over another. But probably this will not have been seen until the reader's attention is drawn to it. Although the pictures are grouped symmetrically so far as numbers of frames go, yet their disposition is non-symmetrical.

Cutting Glass for Frames,

etc. — The practical photographer frequently needs to cut a piece of glass to fit a frame, or special carrier or replace a broken focussing screen, etc. For this purpose the usual diamond is by far the best, though some workers can manage fairly well with the much cheaper

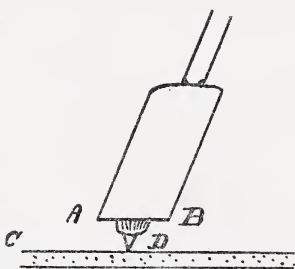


Fig. 77.

steel wheel cutter. With the diamond we require only just enough pressure to cut a fine scratch through the skin-surface of the glass. The secret of using the diamond seems to consist in two things. First to keep the bottom surface AB (Fig. 77) of the pivoted holder parallel to CD, the surface of the glass, and secondly to keep the side of AB evenly and firmly pressed against the cutting guide, *e.g.*, square or ruler.

Mounting, Framing, etc.

Formulæ, Hints, Notes.

By THE EDITOR.

Preparations for Darkening Brass Labels.

1. Dissolve copper turnings or scraps in nitric acid to saturation. Clean the brass very thoroughly. Dip the metal plate in the solution and dry over a red fire. Repeat until dark enough.
2. A. Silver nitrate 20 grains, water 1 dram.
B. Copper nitrate 20 grains, water 1 dram.
Mix A and B. Immerse the metal previously well cleaned. Dry over sand bath or clear fire.
3. Apply a solution of platinum perchloride or potassium chloro-platinite rendered acid with nitric acid, and dry by heat.
4. A 5 per cent. solution of iron perchloride may also be used in the same way as No. 3.

Aluminium.

5. Coat with white of egg and slowly heat until nearly red hot.
 6. Rub with olive oil and slowly heat.
- It is essential that the metal be quite clean, bright, and free from any trace of grease.

Pastes for Mount Making.

1. A. Gum arabic, $\frac{1}{2}$ oz. dissolved in water 2 oz. B. Dextrine 2 oz., water 2 oz., mix thoroughly. Now mix A and B and boil gently for a few minutes. When cold add 5 gr. of salicylic acid.
2. A teaspoonful of alum dissolved in a quart of water. Add wheat flour to consistency of cream. Boil gently, and then add a teaspoonful of finely-powdered resin; again boil and keep in wide-mouth corked bottle.
3. Flour 3 oz., water 1 pint, alum $\frac{1}{4}$ oz., camphor 1 dram. Mix and boil until sufficiently thick. This keeps for some time.

Liquid Glue for Cardboard.

1. Common glue dissolved in acetic acid.
2. A saturated solution of powdered glue in nitric ether.

Hot Glue for Frames.

Break up the best French glue into small pieces, put in a pie dish and cover with water for 2 hours or more. Pour off unabsorbed water and melt by gentle heat.

Mountants.

1. Starch 1 part, cold water 1 part; mix thoroughly to a smooth cream. Then add 8 or 9 parts of *boiling* water slowly and stirring the mixture all the time. The mixture should change from a chalk-and-water-like compound to a semi-transparent pasty jelly. Should this not take place the mixture must be put in a clean saucepan and just brought to the boiling point. It must be stirred freely all the time.
2. To the above some authorities advise the addition of 20 grains of powdered alum in half an ounce of water added to 10 ounces of starch jelly, as prepared by No. 1 formula. If it is desired to keep this starch jelly more than 24 hours there should be added one drop of carbolic acid or oil of cloves to each ounce of jelly.
3. Arrowroot 15 parts, gelatine 15 parts, water 150 parts, methylated spirits 15 parts, carbolic acid 1 part. Soak the gelatine in half the water, then melt by gentle heat. Mix the arrowroot with the remainder of the water and bring to the boiling point, with constant stirring. Add the gelatine. When cold add the spirit, a little at a time, stirring freely, and finally add the carbolic acid. This keeps for some time.
4. Dextrine 2 parts, boiling water 6 parts. Stir until clear from lumps. Strain through muslin. When cold add slowly methylated spirit 1 part.
5. Pure masticated 1 part, chloroform or benzole 40 to 50 parts. Aid solution by keeping the bottle in a warm place or putting it in a jar of warm water.
6. Bleached shellac 1 part, methylated spirit 2 to 3 parts. This is apt to stain papers which are not very thoroughly sized. A small piece of paper should be used as a trial. The point in its favour is that it is a damp-proof mountant.

Gelatine mountant.—One ounce of gelatine dissolved in six ounces of water makes a very useful strong mountant for general purposes, when it is not desired to keep it for a long time, and when “cockling” is not a matter of importance. But if a non-cockling mountant that will keep well is required it should be made as follows:—Select a soft gelatine and let one ounce soak in water for three or four hours. Pour off surplus water and melt by placing the pot in boiling water. Add water, if necessary, to make a bulk of about one and a half ounces, then pour in methylated spirit very slowly while the mixture is continually stirred. The spirit will produce a cloudy precipitate, which, for a time, will disappear with continued stirring and heat. When, however, the precipitate will not disappear, a little water must be added, and this is followed by more spirit as soon as the solution has cleared. The process should be continued until a total bulk of about $6\frac{1}{2}$ ounces is reached, but care must be taken not to add more water than is absolutely necessary to keep the solution clear. The result is somewhat dark in colour, but it is an excellent mountant. The softer the gelatine the less water is required, hard gelatines are not at all suitable.

Wood Stains for Picture Frames.

- Black.** 1. French polish and lamp black. Mix thoroughly and rub into the wood with soft brush.
2. Sulphuric acid 1 part, water 10 parts. Brush on and dry thoroughly.
3. Nigrosin and water to an inky black fluid.
4. Water 40 parts, borax 1 part, shellac 2 parts. Boil and strain. Add glycerine 1 part and aniline black 4 parts.

Mahogany Red. Water 80 parts, dragon's blood 4 parts, washing soda 3 parts. First dampen the wood with nitrous acid 1 part, water 10 parts, then apply the stain.

Brown. Catechu (cutch) 1 part, water 30 parts, soda carbonate $\frac{1}{2}$ part. Boil and apply with brush when hot. When dry brush over a 5 per cent. solution of potassium bichromate.

Oak Brown. Potassium permanganate 1 part, water 50 parts.

Walnut Brown. Potassium bichromate 1 part, Vandyke brown 10 parts, soda carbonate 5 parts, water 100 parts.

Blue. In a jam pot place 1 dram of best ground indigo. Add $\frac{1}{2}$ oz. sulphuric acid, stir with a glass rod. When effervescence ceases dilute with water to required shade.

Yellow. Dissolve aniline yellow in alcohol to required stain.

- Green.** 1. Verdigris in vinegar or dilute acetic acid.
2. Aniline malachite green in methylated spirit.
3. Verdigris 8 parts, sap green 1 to 4 parts, indigo 1 to 4 parts, vinegar 100 parts.
4. Green stain No. 2, followed when dry by 5 per cent. potass. bichromate, yields a dull bronze green.

Wood Polish. Bleached lac 1 part, methylated spirit 6 to 8 parts. Apply thinly and rub well.

Bronzing, i.e., applying bronze powders. Coat the wood with shellac in methylated spirits, and when nearly dry shake the powder from a penny tin pepper box on to the sticky surface and allow to dry.

Rosewood. Camwood 2 parts, Alcohol 60 parts. Put in warm place for 24 hours. Then add extract of logwood 3 parts, nitric acid 1 part.

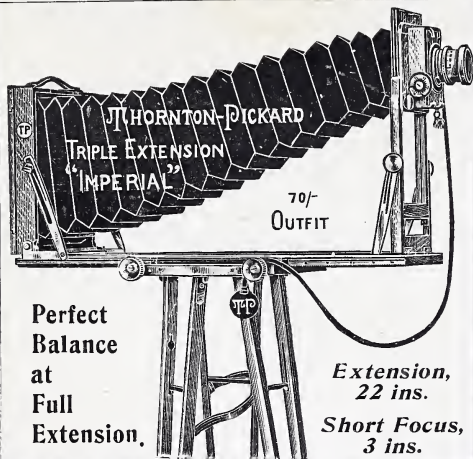
To darken mahogany. Potass bichromate, 1 part, water 20 parts.

Black Polish.—White shellac 4 parts, methylated spirit 20 parts, gas black 1 part.

Reviver. Equal parts of vinegar, methylated spirit, and linseed oil.

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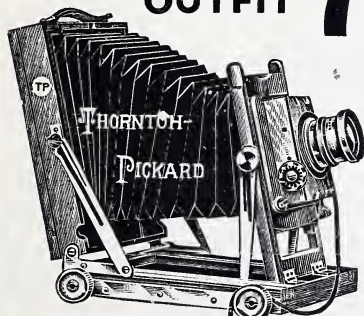
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Bromide Printing Competition. Awards.

We have been very agreeably surprised at the number of entries and also the high average quality of the work shown. The selection of the prize winners was an exceedingly difficult matter, as so many points had to be taken into consideration.

Silver Medal. W. B. Topping (Broughton).—"The Castle Gate," Fig. 28. A simple and effective composition of admirable technical qualities. The border printing shows not only great neatness and skill, but is done in a particularly interesting modification of the process described on page 30 of *The Practical Photographer* No. 1, Bromide Printing. The following are Mr. Topping's own words:—"Printed from Frena-Film negatives. The outer border was obtained by cutting out a mask from a semi-transparent paper (such as bromide paper is wrapped in). The line round the inner edge put in with a lead pencil. It was placed in the frame at the same time as the centre mask, thus obtaining the three borders round the picture at one exposure." Exposure border 5 seconds, picture 25 seconds at 15 inches from oil lamp. Toned by the Ferricyanide and Bromide Process, *Practical Photographer* No. 2, page 42.

Bronze Medal. S. Swinden (Leeds).—"A Sunlit Glade." Another charmingly effective, simple little bit carefully treated. The author says:—"Print on Wellington & Ward's thick smooth paper. Developer, amidol. Border printed by Rev. F. C. Lambert's method, 5 exposures. Toned by bleaching in potassium bichromate. Washing. Clearing in alum. Washing. Darkening in soda sulphide, and finally washing." Not only is this a highly creditable bit of pictorial composition, but the border printing of five exposures shows conspicuous skill in the work. Fig. 30.

Certificate. D. Hunter (Goodmayes).—We may describe this as a very creditable figure and landscape composition. The author does not draw our attention to any specially novel feature on the technical side. Pictorially, however, it especially well illustrates breadth of treatment as regards light and shade, and also the advantage of having the background (*e.g.*, rocks, etc.), *slightly* less sharply focussed than the figure portion of the picture. Fig. 29.

Highly Commended.—J. H. Humphreys, H. Light, A. E. Hamilton-Smith, T. W. Sharp, W. Bradbury, A. Brown, W. Appleby, J. C. Barnard, R. Low, H. S. Prince. It may interest these workers to know that they were left in until the final selection of winners. In addition to the above there were quite a surprising number of competitors who have sent us work which is considerably above average quality, and in many instances full of promise for the near future.

Broken Rules.—Several competitors who have sent us excellent work have at the same time disqualified it by breaking our necessary rules. Prints can only be returned when postage stamps accompany the entry coupon. A stamped and legibly addressed *envelope* saves us much trouble, and also facilitates the return of prints. Several prints arrived too late to be included in the judging.

A Beginner's Book.—Of these there are many, but it is not easy for us to recall a more comprehensive and practical one than "First Steps in Photography," by J. C. H. Wallsgrove.

"The Art and Practice of Pigmenting in Ozotype" is the long title of a booklet addendum to "Instructions in Ozotype." This brings the reader up to date in this fascinating process. Apply the Ozotype Company, Wellington Road, Kentish Town, N.W., mentioning this journal.

Messrs. Rogers & Webster (161, High Holborn, W.C.) are to be heartily congratulated on their introduction of the "Proteus" picture frame. This avoids the all too familiar mitre corners in a manner somewhat after the style shown in fig. 22. The printing-frame-like back enables one to change the picture as quickly as one changes the paper when printing. The prices are surprisingly moderate and the quality of workmanship unusually good.

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Print Criticisms, Monthly Prizes.

The number of prints sent for criticism during the month of November is several times greater than those reaching us in the previous month. Consequently the difficulty of deciding who should have the three prizes was proportionately increased. Our final selection is as follows:—**R. D. Percival** (Kensington), "A Wind-swept Moor." **J. H. Saunders** (Leeds), "Sentinels of the Moor." **Rev. H. H. Lowe** (Kensington), no title.

Notice.—It would be greatly to the advantage of those sending up prints for criticism if they would take special pains to give fully, but briefly, the details of production. Such expressions as "large stop," "snap-shot," "instantaneous," etc., are too vague to be of any value in forming an opinion as to the cause of error.

J. H. Saunders.—"Sentinels of the Moor." Colour rather too warm and red for so bleak and stormy a scene. Balance of form well illustrated. Clouds somewhat flat in tone. By keeping the lower portions near the horizon a little lighter than the darker portions at the top of the picture we get a better suggestion of space, air and distance. This is one of the lessons to be learned from almost any of the great Turner pictures. Your print might be greatly improved by suitable mounting. (This and the accompanying prints we have specially mounted for illustration purposes). Fig. 31.

Rev. H. H. Lowe.—River Landscape. Very scanty particulars given. The good point in the original print is the particularly effective rendering of the water. This is a valuable object lesson showing the difference between this way of representing water and the usual blank paper method. The middle part of this picture is rather dark and flat. The original negative has been slightly under-exposed. The admirable suggestion of cloud form should be noted. Fig. 32.

E. T. R. (W. Cramlington).—Much interested in your letter about your work and pleased with your very promising prints, which show artistic taste. Sky part too light. Requires toning down by shading rest of picture during part of exposure. A very slight darkening of the upper part of sky space would suggest atmosphere. We are sure you will make good progress.

S. M. S. (Hythe).—1. Your view of cottage is too "full face" for pictorial arrangement. Left lower corner too light. Sky requires some suggestion of atmosphere and cloud. 2. Too black and white. Quinol is apt to give too much contrast for bromide printing. Do not let your figures stare at the camera. 3. Figures are too obviously posed for "this occasion only." Negative again over-developed, too strong contrast for atmospheric suggestion. Try shorter development and report results.

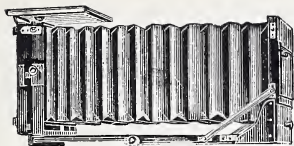
A. M. (Nutfield).—All your work is very tasteful. 1. This is the best. The long line of pier or land cuts picture too sharply. Negative under-exposed for all except sky. 2. Upper part of sky too dark. The tree trunk in the foreground cuts your picture into two parts. 3. With so dark a sky one cannot satisfactorily account for so much strong light on the water and land. In 2 and 3 the mounts are too light. See chapter in this book about the contrast effect of the mount.

J. C. (Complextown).—1. The white margins of the print make the scene look too dirty gray. Technically above average. Subject too liney to be pictorial. 2. Trim as roughly indicated on margin. The atmospheric distance good. Try and get the boat a *trifle* darker. 3. Subject very picturesque. Your picture too flat, due to sun being at your back. Picture too much in sharp focus all over. Distance should have been slightly softened in definition.

W. T. S. (Wolverhampton).—1. Nearly quite right. Just a little too strong contrasts, result of slightly over-developing negative. It is a common fault to over-develop negatives of interiors. 2. Hair a little too dark, otherwise very good. 3. Not very pictorial subject. Darks of print are too solid. Print has been somewhat over-developed. Perhaps you did not sufficiently allow for a dry print being darker than a wet one.

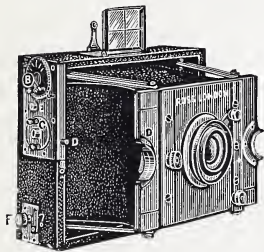
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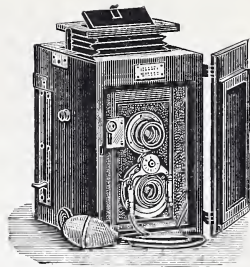
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Messrs. Fallowfield (146, Charing Cross Road, W.C.) have sent us a price list of motto and other mounts containing a variety of shapes, sizes, designs and prices, which are almost bewildering. (N.B.—When writing for a copy mention this journal).

Photographic Post Cards. The cry is still they come from Messrs. Houghton, the Rotary Photographic Company, and some other firm who omitted to send any notification of address. The Rotox new post card is a variation from the usual size, and just the thing for a book marker as well as a pleasant reminder. Roughly, one might compare them to the long-size post card cut in half lengthways. Excellent for a standing figure—or long, narrow landscape. Bromide printers will be glad to know that this new card is obtainable (12 cards for 6d., or 3s. 6d. per 100) in four varieties, viz., matt or glossy *Rotox* (i.e., gaslight, no dark-room required), also matt or glossy *Rotograph* (i.e., ordinary bromide procedure).

For the Experimentally-disposed is put up by Messrs. Hands & Co., Bletchley, the Wallsgrove experimental set of developers. This contains ample material for experiments with Metol, Ortol, Aduro, Eikonogen, Glycin, Amidol, Hydrokinone and Pyro (including alkali and bromide), set of gum labels, hints for experiments, and competitor's coupon. One might reset an old saw and say, "A shilling's worth of experiment is worth, etc."

Tinted Mounts.—At the moment of going to press we have received from Messrs. MacLaurin & Co., 20, High Holborn, a package of tinted mounts in fascinating variety of colours, style and form. The colours of the papers and cards are a very gratifying indication of the vast improvement in public taste. Cut-out opening (circular and oblong) with tastefully blended tints of colour are here in great variety. One class likely to be widely appreciated is named the "Trio" series. Each mount presents three openings, the opening being surrounded by a narrow band of tinted paper slightly different from the rest of the mount. A card for mounting the three prints is also provided. Thus the user's work is reduced to a minimum. Special commendation must be given to another series of plain tinted mounts, upon which is a paste-down tinted piece of a somewhat coloured paper. The "ash" grey and "mouse" grey colours are (among several others) deserving of special notice for pictorial effects.

Passe Partout Mounting is a simple and deservedly popular style. Messrs. Cooper, Dennison & Walkden, 7 and 9, S. Bride Street, have our best thanks for putting on the market some capital little fasteners (two forms). They also put up mounting sets (1s. to 5s.) comprising paste and glue in collapsible tubes with special screw tops, gummed binding (6 colours), passe-partout mounts, packing cards and glass cutter, so that old negatives may be used and a finished picture turned out at nominal cost.

A Novel Competition.—Messrs. Tyler & England Bros., Ltd. (79, Copenhagen Street, King's Cross, N.) have shown no little ingenuity in arranging a voting competition. Buy a package of Ansco, i.e., a capital development paper for gaslight printing. The wrapper is your free coupon, enabling you to vote for a certain style of mount shown on a display sheet (gratis). Those competitors guessing the popular vote obtain valuable prizes, e.g., silver tea service, gold watch, bicycle. N.B.—Competition closes February 29, 1904.

Pho'ograms of the Year. 1903.—Dawbarn & Ward. We are particularly fortunate in being able at this moment to call attention to this always welcome year book. Because its many excellent illustrations will form an illustrated commentary on such subjects of our present number as titles, mounts and frames. But apart from this obviously selfish view, we strongly advise every would-be pictorial photographer to study this book, not only for its illustrations but also for the many suggestive notes therein contained. Not the least useful of these being "Suggestions to would-be picture makers," by H. Snowden Ward.



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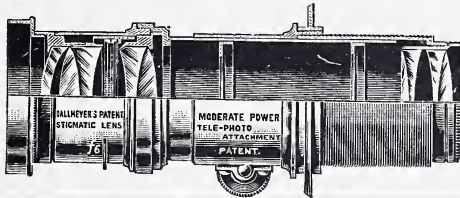


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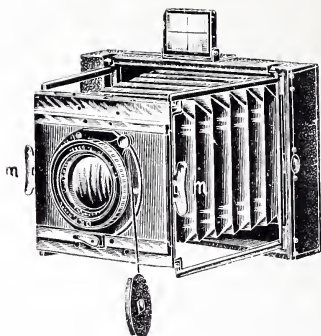
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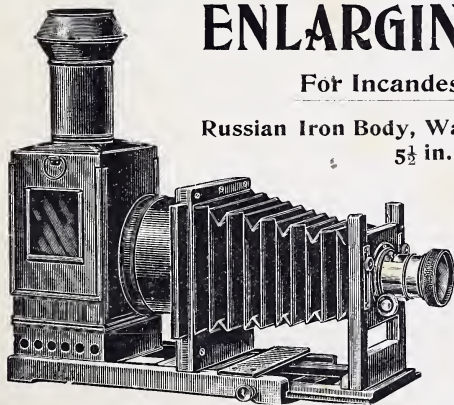
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